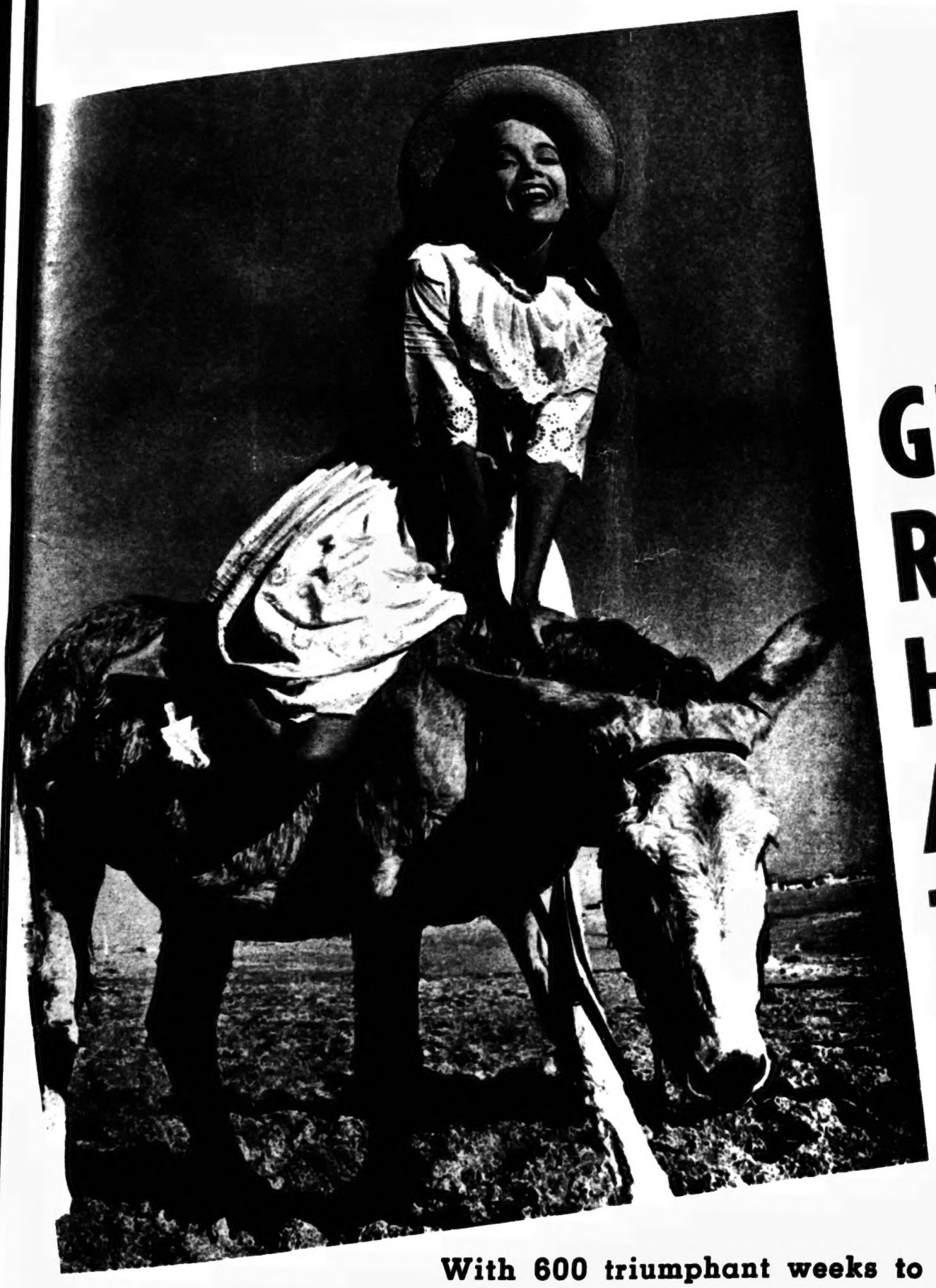
1960

# Kine Weekly



# GIGI's RIDING HIGH AT THE PAYBOX!

**With 600 triumphant weeks to its credit all over Britain, the industry's biggest musical is all set for a spectacular summer season . . . Make sure <u>YOUR</u> town enjoys the "GIGI" gaiety in 1960!**

# MEMO FROM JERRY WALD TO:

| | |
|---|---|
| Robert Goldstein | - Head of European Production |
| Jack Cardiff | - Director |
| T.E.B. Clarke | - Screenplay writer |
| Gavin Lambert | - " " |
| E.J. Holding | - Production Supervisor |
| Tom Morahan | - Associate Producer and Production Designer |
| Teddy Joseph | - Production Manager |
| Geoff Haine | - Location Manager |
| Phyl Russell | - Production Secretary |
| Peter Yates | - Assistant Director |
| Jake Wright | - 2nd Asst. Director |
| Ernest Lewis | - 3rd " " |
| Angela Martelli | - Continuity |
| Freddie Francis | - Director of Photography |
| Denys Coop | - Operator |
| Ronnie Maasz | - Focus |
| Bernie Ford | - " |
| Michael Rutter | - Clappers/Loader |
| Peter Hanford | - Sound Mixer |
| Simon Kaye | - Sound Camera Operator |
| Gus Lloyd | - Boom Operator |
| Austin Partridge | - Maintenance |
| Lionel Couch | - Asst. Art Director |
| Maurice Pelling | - Chief Draughtsman |
| R.C. Dorman | - Draughtsman |
| Michael Knight | - " |
| John Higgs | - Property Buyer |
| Maggie Furse | - Wardrobe Designer |
| John Brady | - Wardrobe Master |
| Laurel Staffel | - Wardrobe Mistress |
| H. Fletcher | - Makeup Artiste |
| Basil Newall | - " " |
| Stella Rivers | - Hairdresser |
| Norman Gryspeerdt | - Stills Cameraman |
| Nora Roberts | - Casting Director |
| Enid Jones | - Publicity Director |
| Barbara Pitts | - Publicity Secretary |
| Gordon Pilkington | - Editor |
| Deveril Goodman | - Asst. Editor |
| Roy Taylor | - 2nd Asst. Editor |
| Don Challis | - Dubbing Editor |
| Don Ranasinghe | - Asst. Dubbing Editor |
| Arthur Hall | - Production Accountant |
| Philip Barnikle | - Dubbing Editor |
| Gordon Daniel | - " " |
| Jeff Lawes | - " " |
| Bob Huke | - Lighting Cameraman Operator - 2nd Unit |
| John Morgan | - Focus - 2nd Unit |
| Peter Hurst | - 2nd Focus - 2nd Unit |
| Jock Lyle | - Construction Manager |
| D. Whelan | - Carpenter |
| C. Manning | - Stage Hand |
| S. Hollis | - Painter |
| P.T. Hughes | - Rigger |
| Harry Townend | - Hand Prop |
| Bill Walpole | - Electrician |
| Bob Dixon | - Grips |

And, of course, the brilliant cast:

Trevor Howard - Wendy Hiller - Dean Stockwell - Mary Ure

Heather Sears - William Lucas - Conrad Phillips - Donald Pleasence

Ernest Thesiger - Rosalie Crutchley - Elizabeth Begley - Sean Barrett

As Producer in absentium of SONS AND LOVERS, I want to express my personal appreciation to all the fine craftsmen who so clearly contributed their best efforts to the creation of this fine motion picture.

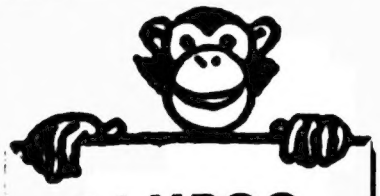
I truly regret that my duties on LET'S MAKE LOVE, currently before the cameras in the United States, have made it impossible to be with you and to make your acquaintance personally during the filming of SONS AND LOVERS.

The evidence of your skill and devotion is on the screen. The film has been warmly greeted here by our most discerning critics and I am sure the response from the public will be equally enthusiastic. SONS AND LOVERS has shown most vividly the value of co-operation between film workers in various countries. Our film amply demonstrates that no nation has a monopoly of talent and that with universal co-operation all of us can "hold the mirror up to nature" and create films that give the world entertainment and enlightenment of which we may be justly proud.

I am sure that D.H. Lawrence would join me in saying, with deep appreciation, "Thank you!"

Jerry Wald

JERRY WALD




Kine Weekly

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## NEWS HIGHLIGHTS . . .

# Levy payments safeguard for border-line cases

**STEPS are being taken by the Board of Trade and Customs and Excise to ensure that exhibitors whose earnings are above the £250 levy limit, do not pay more under the new levy regulations than they previously paid in levy and cinema tax combined.**

A special explanatory letter is to be sent to exhibitors by the Customs and Excise. It will be sent out before July 24—the date the new regulations come into operation.

It will explain the method of calculating levy liabilities and will serve as a reference to marginal exhibitors who might otherwise find themselves apparently liable for more under the new rates than they had been called on to pay before.

The letter will implement Clause B of the new regulations which provides that "no exhibitor shall be called upon to pay more as a result of the new rate of levy than he would formerly have been called upon to pay by way of levy and Entertainments Duty combined." It was described by a Board of Trade spokesman as "a safeguard for the border-line exhibitor."

A limit, he said, was set on the amount of levy any exhibitor was expected to pay and he could ignore the excess. Also, if the exhibitor found he had inadvertently paid more than necessary he would be able to claim a refund.

# Co-production talks in Berlin

BRITISH film producers at the Berlin festival—headed by BFPA president Arthur Watkins—have set aside time on Saturday and Sunday for co-production talks with leading German producers. The talks will follow similar lines to those completed by the BFPA and FBFM with representatives of the French and Italian industries.

July 11 has been suggested as the date for the meeting on co-production between producers and representatives of the Federation of Film Unions.

At the meeting producers will notify the unions of the points they want included in any co-production agreements drawn up by the Government. They will also discuss a number of points on which both sides differ.

It will be a British weekend at the festival. Apart from the co-production talks, the BFPA and FBFM will on Sunday give a buffet luncheon for German film importers and distributors and the same day the British delegation and other guests will be entertained to a reception by George Turner, information officer attached to the Military Government in Berlin.

In addition, the official British entry, "The Angry Silence," will be given two showings on Sunday.

# Take-over bid for Majestic

A TAKE-OVER bid of £170,000 for Majestic Theatres Corporation is being made by the Amalgamated Investment and Property Company, a concern that already owns a large number of shops and offices all over the country.

The Majestic circuit owns five cinemas in High Wycombe, Mitcham, Staines, Wembley and Woodford: all are leased to other companies, including The Rank Organisation and Associated British Cinemas. Majestic's assets also include shop property.

The bid is of 8s. 6d. cash for the 5s. Ordinary shares which the Majestic directors have already agreed to accept in respect of their own holdings and now recommend to the other Ordinary shareholders.

If the deal goes through, the property company will guarantee the 6 per cent. dividend on the £119,343 Majestic Preference capital.

# Skouras outlines £7million British line-up

**TWENTIETH CENTURY-FOX'S £7million British production programme was outlined by president Spyros P. Skouras at a press conference on Monday.**

Almost all the productions in the 20-film programme would, he hoped, qualify as British quota. And if the schedule proved a success, large-scale British production programmes would become part of the company's permanent policy.

Fox's Hollywood output would in no way be affected by the British programme, Mr. Skouras emphasised. In fact, in the next 12 months output would probably be greater than in previous years.

During the year from August 1960 the company proposed to make 30 top films. Of these 18-20 would be produced in Hollywood, he said. In addition, Fox would distribute a number of other pictures which would bring the total up to 45.

Mr. Skouras mentioned that much of the credit for the company's production activities in this country went to Jimmy Pattinson, managing director of Fox in Great Britain.

## Talent resources

Earlier, Mr. Pattinson had told the conference: "For many years my colleagues and I in the British organisation have been pressing Mr. Skouras and other executives in America to make British pictures.

"We did that because in the first place our audiences want British pictures, and in the second place because we believe that in this country we have the talent to make pictures as good as anywhere in the world."

Producers and directors of a number of the films in the British production programme were introduced by Mr. Skouras.

They included Tom Morahan, British producer of "Destruction Test," now shooting at Walton Studios, and Sidney Buchman, American producer who, in conjunction with Raymond Stross, begins work on "The Mark" on July 11. He will also produce "The Wingate Story."

Walter Wanger, at present setting up "Cleopatra" was also introduced, with Reuben Mamoulian, director of "Cleopatra."

Rudolph Mate, who will direct "The Battle of Thermopylae" and two other films for Fox release, and Dimitri de Grunwald, currently producing "The Millionairess" at Elstree Studios, were introduced by Mr. Skouras. After "The Millionairess," which stars Peter Sellers and Sophia Loren, Dimitri de Grunwald will make three more films for Fox starring Sellers.

In addition to Michael Powell's "The Queen's Guards," to be filmed in Britain in Technirama

*continued on page* 26

## Viewpoint

# A PRACTICAL COMPROMISE

**THE TRADE is generally satisfied with the Board of Trade's decision on future levy payments, and for this reason, the two new regulations are expected to be approved by both Houses of Parliament next week.**

**Exhibitors should be entirely satisfied that the CEA made out a very good case on behalf of the small exhibitor, and succeeded in achieving its two main objectives.**

**The first, of course, is the raising of the exemption limit to £250. The second is the exclusion of charitable entertainments and children's matinees from the calculation of revenue in relation to the exemption limit.**

**It may be recalled that under the voluntary levy scheme operated by the trade, machinery existed to deal with hardships in marginal cases where the exemption limit was concerned. No such provision was made under the statutory scheme, but this has been rectified in Clause B of the new regulation, which will ensure that no exhibitor will now be required to pay more than he previously paid in levy and cinema tax combined. Again, this is the outcome of effective CEA representation and it establishes an important principle, even though few cases may arise.**

**It is believed that, on average, two-thirds of the cinemas currently operating will not be liable for levy payments. From this it will be seen that the entire burden of the levy has been shifted to the more prosperous cinemas and will be borne largely by the circuits.**

**In this way, the Board of Trade has found a practical compromise which partially satisfies the producers to the extent that the levy yield will be maintained if not enhanced, but as might be expected, the producers have reiterated their claim for a minimum yield of £5 million.**

**The Board of Trade's decision suggests that the producers need to re-examine their case and produce entirely new proposals before they can hope to achieve the measure of support that may still be necessary to further the interests of the production industry at a time when it has the greatest opportunity in its long and chequered history.**


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# Long Shots

THE two sets of the new levy regulations have now appeared on the Order Paper of the House of Commons and are likely to be debated briefly next week.

One set deals with collection of levy and the other with its distribution, and there is really little in them to excite the campaigning interest of Members.

Labour MPs interested in films will have an informal discussion beforehand and are not privately critical of the regulations.

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A RIVAL to the Commons' attention is the Bill to consolidate all the Films Acts from 1938 to 1960 inclusive, which has already been passed by the House of Lords. Proceedings on this will be largely formal, and the second reading will probably be taken in two weeks' time.

The Bill will be passed before Parliament rises at the end of July.

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IT IS true to state that the company with the biggest stake in British production at the present time is 20th Century-Fox.

To demonstrate that the company's current £7 million British programme is not merely sales talk, or wishful thinking, Spyros Skouras paraded the top production talents, involved in the schedule, before the press at a conference on Monday.

Bob Goldstein, in charge of production here, introduced them:

Dimitri de Grunwald, responsible for the fabulous teaming of Peter Sellers with Sophia Loren in "The Millionairess," now in production at Elstree:

Tom Morahan, making a picture with the provisional title of "Destruction Test" at Walton:

Walter Wanger, here to make the very expensive production of "Cleopatra" in Todd-AO, spread over three studios at Pinewood, Elstree and Shepperton, with Liz Taylor in the title role;

Rouben Mamoulian directing "Cleopatra:"

Sidney Buchman, who will make "The Mark," in association with Raymond Stross, which is due to go on the floor on July 11, and then follows with a production of "The Wingate Story:"

Randolph Mate, who will direct "The Battle of Thermopylae" on location in Greece, and has two other assignments for 20th-Fox.

And Carlos Ponti, who is associated with "The Millionairess."

Two absentees from the parade were Michael Powell, now working on "The Queen's Guards" for 20th-Fox and Nunnally Johnson, who is setting up a production of Friedrich Duerrenment's "The Visit," the play in which the Lunts, are appearing at the Royalty Theatre.

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IN addition to the foregoing pictures, Spyros revealed that twelve other productions, listed elsewhere, have been scheduled, but it is not yet certain that all will ultimately qualify for the quota ticket: it depends upon the final choice of stars in one or two cases.

Dimitri de Grunwald, too, has plans for three more pictures with Peter Sellers—all for 20th-Fox.

It's a spectacular line-up; it merited a round of applause from the not easily imp[ressed] national newspaper critics and colu[mnists] assembled for the conference.

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QUIZZED about 20th-Fox's reasons fo[r] ar-ticipation in British production on such a [broad] scale, Spyros stressed the importance of r[ealism] —the making of the picture in the locale o[f] the story—and of the wealth of acting talent [avail]-able in Britain.

But, in paying tribute to Jimmy Pattins[on] as the man largely responsible for the develop[ment], through his persistence in pleading the cas[e for] more extensive British production, Spyro[s] in-directly pointed to another valid reason [for] the growing success of British films in the Com[mon]-wealth, in Europe and elsewhere overseas.

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WITH the mounting of this ambitious production programme, 20th-Fox has considered it expedient to strengthen and co-ordinate its publicity and promotional activities over here, under the direction of John Ware.

The decision was disclosed last week by 20th-Fox's vice-president in charge of publicity and advertising, Charles Einfeld.

Hitherto, John's prerogative has been confined to distribution, whereas production publicity has been the responsibility of individuals or teams attached to the production units.

From now on John assumes full responsibility for the co-ordination of effort on both sides, for assigning teams to productions and for building up an organisation to service the world press with information of the company's British product.

Charles Einfeld is of the opinion that British

Kiyoshi Takamura, managing director of Shochi[ku] —leading Japanese film producers and exhibito[rs] —is pictured with Ken Rive, managing direct[or] of Gala, which will distribute Shochiku pictur[es] in this country

Speakers at Twentieth Century-Fox's press conference detailing the £7 million British line-up: Reuben Mamoulian, director of the forthcoming "Cleopatra"; Walter Wanger, producer of "Cleopatra"; Dimitri de Grunwald, producer of "The Millionairess"; Spyros P. Skouras, president of 20th-Fox

publicists are better qualified to promote British pictures: there are good openings, therefore, for the right type of men—or women.

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INCIDENTALLY Spyros Skouras refused to be drawn into discussing trade politics.

Asked to state the reason for 20th-Fox's withdrawal from the MPAA, Spyros charmingly countered with: "Do you really want me to answer that one? I'd rather not, if you don't mind. Perhaps I will be able to tell you on another occasion."

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BRITISH producers now have the greatest opportunity to establish London as the major production centre of the world.

This is the opinion that Nat Cohen holds strongly, very strongly, upon his return from a tour to the United States.

Production problems, he said, are nowhere near as bad in Britain as they are in the U.S, where producers are experiencing increasing difficulties in obtaining finance, subjects and artists for the setting up of productions.

Nat was appalled by the paucity of production in the major studios, by the general air of despondency and the dismal outlook for the future.

All this springs from the trend towards package deals and the immense difficulties that it has brought in its train.

Europe, he emphasised, is rapidly becoming the focal point of production and British producers should do their utmost to capture the lead in this important development.

He is convinced that London can be made the foremost production centre—if British producers really roll up their sleeves and get down to production.

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NAT is satisfied that British films are really making inroads into the American market.

The grosses of British films in the U.S, he observed, have increased considerably since his last visit nearly two years ago. He pointed to the tremendous success of "I'm All Right, Jack," "Carry On Nurse" and "The Mouse That Roared." He expects to gross two million dollars with "Circus Of Horrors."

The shortage of good product in the U.S has, of course, created an opening for British films, but Nat believes that the progress is largely due to their wider acceptibility and the freshness of the subjects to American audiences.

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"IT is not true to say," Nat declared, "that the outlet for British films is still largely confined to the art houses."

British films, he pointed out, are now obtaining bookings in many cinemas other than recognised art theatres, and particularly smaller cinemas, where long runs are possible, and are advantageous to the producer. For example, "Carry On Nurse" is in its fourth month in a small theatre in Los Angeles. Anglo, he told me, is getting a greater return from this situation than would be possible with a shorter run in a larger theatre.

He noted one pleasing development. British films are now competing successfully against Continental films in the U.S. In fact, British films that are doing well are beating Continental films and, furthermore, some are outgrossing what are regarded as top American pictures.

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WHILE in America Nat concluded a three-picture deal with American International.

The first, "Konga," is now in production. Another circus picture is in preparation for production at Beaconsfield with a budget of £150,000. A script for the third subject is now in preparation.

The films, Nat said, would be 100 per cent. British productions.

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WE CAN look forward to an exceptionally strong British entry at this year's Venice festival, which opens on August 23.

A delighted Andrew Filson told me this week that the number—and standard—of British films being submitted for selection is breaking all records. "It's the strongest bunch of films I've ever known available for any Venice festival," he said.

The selection committee begins viewing early in July.

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THE possibility of Anglo-Japanese co-production, mooted a couple of months ago when Kenneth Rive announced a tie-up between Gala and Shochiku, Japan's largest and most influential film combine, has moved a step nearer realisation.

Shochiku's managing director, Kiyoshi Takamura, was in London last week for talks with Ken Rive and Ben Rose, and the stage has now been set for the first joint venture. The search for a suitable subject is under way.

The intention, once the subject is agreed, is to make the picture as a British production, qualifying for quota, probably with an established British producer or production company.

The Shochiku interest guarantees entry into the rich Japanese market through the group's exhibition outlets. The potential is indeed tempting for British production interests.

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TAKAMURA told me that Shochiku's aim to establish a co-production programme, not only with Britain but with other European countries, is a facet of the new policy for the organisation. The sights are set on expansion into the world markets.

The policy springs from the realisation that internationalism is as important to Japan as it is to Britain and the U.S, both sharing the common experience of sharply declined admissions in the home markets.

Takamura is of the opinion that the Japanese market is at its peak—and is now feeling the impact of television. It has been estimated that there is now one television set for every 2½ houses in Japan.

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UP to now, of course, Japanese producers have had the advantage of a self-supporting market, but they are now faced with the prospect of a trend following the pattern of events in the Western hemisphere.

Hence the new international approach with an eye on overseas markets.

Shochiku, according to Takamura, has now established a special department within its production organisation for the purpose of setting up productions specifically for the world market to augment its large programme of pictures of essentially domestic appeal.

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IN THE future, more and more emphasis will be placed upon this aspect of the group's production activity.

The company is also expected to embark on

*continued on page* 26

# News of the Week

## BFPA TIGHTENS A TITLE REGISTRATION RULE

**ONE of the BFPA's Titles Registration Scheme rules is to be enforced by the titles committee to satisfy itself that there is a serious intention to produce the film for which a title is registered before it grants extensions of projection.**

Announcing this, the BFPA stated that from October 1, 1960, the committee would regard the failure of applicants to supply evidence of commitments entered into and production plans after the fifth period of subsequent extension, as prima facie evidence of absence of serious intention to produce.

Registrants who have further extensions beyond the fifth refused were, however, at liberty to apply for re-registration of their titles.

Association general secretary J. P. H. Walton told KINE.: "Sometimes titles are registered and then abandoned. Our aim in enforcing this rule is to avoid having too many titles on the register which are really dead wood."

## 'Zero' is British short entry for Venice

THE ASFP has selected Sapphire Films' production "Zero," based on Samuel Beckett's "Mime Without Words," as the British short entry for the Venice Film Festival, which opens on July 15.

Star of the short, which was directed by Anthony Asquith with music by John Beckett, is Zero Mostel. Photography was by Bob Navarro and Douglas Myers was editor.

The film has been described as having "the pathos and satire of the early Chaplin silent films." A date for its public showing has not yet been arranged.

## Organising Liverpool's CTBF gala night

ARRANGEMENTS for the cinema gala dance to be held at the Rialto Ballroom, Liverpool, on October 20, were discussed at the meeting of the Liverpool CTBF committee, at which J. F. Wood presided.

A. J. Slade was authorised to have the tickets printed and to arrange distribution, while P. McGrath will be responsible for organising sellers.

N. B. Dale submitted a list of 75 firms, mainly confectionery suppliers and film renters, to approach for prizes for the tombola. He suggested that equipment suppliers should be added to this list.

It was decided to send letters to the firms inviting them to donate prizes.

C. H. Dracott, manager of the Odeon, Liverpool, agreed to accept responsibility for the personality girl contest, which will be open to cinema and theatre staffs, including the staffs of cafes and ballrooms attached to cinemas. It is proposed to arrange for an organiser in each of ten areas: heats will be held in each of the areas and two contestants will be chosen from each area to take part in the finals at the dance.

It is expected that the dance will be attended by more than 1,000 people, and coach parties will be arranged from places as far afield as Blackpool, Preston and North Wales. Bus transport will be arranged to take people in the Liverpool Corporation transport area home after the dance.

## ABC's Futurist reopens with Todd-AO

THE rejuvenated ABC Futurist, Lime Street, Liverpool, on which £50,000 is being spent on renovations, improvements and new furnishings and equipment (including facilities for Todd-AO), will open on Sunday, July 10, with the Todd-AO version of "Oklahoma!" The opening performance will be attended by the Lord Mayor of Liverpool and the proceeds will go to the Rodney Youth Club, and the feature will be shown for an indefinite period.

Trumpeters of the Royal Corps of Signals will attend the opening to sound the fanfare on the arrival of important guests.

ABC took over the Futurist, which is nearly opposite the company's Forum cinema, on April 2. Seating capacity has been reduced to 870 to give greater comfort, and the balcony re-stepped to give better viewing.

Since the Futurist was closed in April, the interior has been entirely stripped to bring it up to the modern standard of decor and comfort. The focal point of the auditorium is the full-width panoramic curtaining enclosed by the plaster relief design of the proscenium.

Improvements to the exterior include a new canopy, over which there will be a horizontal name sign surmounting the ABC emblem. Mosaic steps lead to the glass entrance doors.

J. G. Power is manager of the ABC Futurist. He comes from the Orient, Aston, Birmingham, where he started with ABC as a trainee manager in 1945, and became manager there in 1953. He was champion manager for the Birmingham district of ABC in 1958-59, possesses the ABC showmanship award and is a member of the KINE. Company of Showmen.

## Hull cinema reopening

THE £112,000 Berkeley cinema, Bilton Grange Estate, Hull, built only three years ago, and which closed down last year because of poor support from the new housing estates, is to be re-opened—as a cinema on July 18.

## Record number en[ter] ABC's 1960 conte[st]

THE tremendous upsurge of showm[an]ship within Associated British Cinemas over t[he] past several years is further demonstrated aft[er] four months of the 1960 contest. The num[ber] of entries to date is a new record.

The current contest is being conduc[ted] on exactly the same lines as in previous yea[rs] with the ABC's districts gathered into four l[eag]ues. Each district within a league as well [as] the leagues themselves are in competition wi[th] each other for the Showmanship trophy.

As in former years, there will be indi[vi]dual contests for managers which will run side-by-side with the major event.

In League "A," Leeds, winners in the past years, are in second place hotly challenging the present leaders, East Midlands.

South-East London are the leaders in League "B," with North-East London in second place. In League "C" Eastern Counties is in the lead, with North East and Carlisle lying second. North-West London and Manchester district are having a neck-and-neck tussle in League "D" with the leadership constantly changing hands. At the moment North-West London is just in front.

It is difficult to separate the various competitors in the matter of points allocation and this is best shown by the fact that in League "C" only 5 per cent. points separate the top and bottom districts.

## Variety Club getting and giving

AN INTERIM payment of £800, proc[eeds] from his record, "The Little White Bull," has been sent to the Variety Club by Tommy St[eele], who has promised the entire yield from the record for Variety's Cancer Research Scheme for Children.

"The Little White Bull" is from Tom[my]'s colour film, "Tommy The Toreador," and has been a consistent best-seller for several mo[nths].

Variety has arranged for 2,000 children f[rom] orphanages, homes, clubs and residential sch[ools] to visit the Royal International Horse Sho[w] at White City on July 18 and 19.

Tickets were obtained through Bobby D[ean], a club member. The club has organised [the] similar treats in the past and entertained a t[otal] of 10,000 children.

## RCA 16mm. projection in BBFC theatre

THE versatility of the private viewing th[eatre] of the BBFC has been increased by the r[ecent] installation of an RCA Hollywood Star pr[ojec]tor to cater for the growing usage of 16[mm.] sound films.

The new projector, which has facilities [for]

magnetic as well as optical sound reproduction, was selected because of the high light output and exceptional picture definition, combined with professional sound quality. The output from the amplifier is fed through the 35mm speaker system.

## Plans for Manchester cinema shelved

PLANS for the inclusion of a cinema in the £4 million Piccadilly, Manchester, development scheme, have been shelved. A 1200-seater underground cinema had been planned on the Portland Street side of the basement block to be erected on the site.

Manchester corporation has a site earmarked for a cinema on the Wythenshawe estate, but there has been no interest from the trade, according to the chairman of the corporation planning committee.

## SCMA launches a recruiting drive

A NATIONWIDE recruiting drive—to be launched about the same time as the society opens negotiations for a new agreement with the CEA—is to be started by the SCMA.

"We've noticed a growing interest in the society up and down the country. In the past month alone we've got 45 new members from Yorkshire and Lancashire," said SCMA general secretary Bill Ellison. "And the more members we've got when we make our claims with the CEA—the stronger our case."

An advance membership campaign was opened this week by the London and Home Counties branch of the society.

## New Film Producers Guild company

A FORMER associate company of the Film Producers Guild, Allan Crick Productions Limited, has been amalgamated with the Animated Diagram Division of W. M. Larkins Company Limited, to form a new production company named Guild Animation Limited.

The combined unit is working under this new name, and its headquarters are 16, Henrietta Street, W.C.2. Charles Legg, and Louis Dahl are directors of the new company, and Philip Alp is general manager.

W. M. Larkins Limited (The Larkins Studio) remains at its old address, 51, Charles Street, and will continue cartoon film productions.

## Usherettes fined for stealing ticket money

THREE former cinema usherettes were fined a total of £125 at Barrow magistrates' court for stealing ticket money from the cinema where they worked.

Nancy Heavyside, 33, of Vulcan Road, Barrow, and Elizabeth English, 35, of Mill Bank, Barrow, pleaded guilty to stealing, as servants to Essoldo Circuit Control, £2 1s. on May 21. They also admitted stealing £6 during December with Dorothy Johnson, 21, of Granville Street, Barrow.

Heavyside and English were fined £50 each —£25 on each charge—and ordered to make restitution of £3 0s. 6d. Johnson was fined £25 and ordered to make restitution of £2.

The system they used for stealing the money was discovered when nine KRS inspectors visited the cinema on May 21, it was stated in court.

## LCC CONSIDERS THAT HOOLIGANISM BY-LAW

Trade requests that there should be a by-law making hooliganism in cinemas and other places of entertainment a punishable offence have been taken up by the London County Council.

When Frederick Lawrence raised the matter at the LCC's last meeting, it was revealed that the request was to be considered by the council's Public Control Committee.

The question was originally raised by the SCMA. It was referred to the London and Home Counties CEA branch, who made representations to the LCC.

Bernard A. Bagnari, chairman of the Public Control Committee, told the council that representatives of the CEA had discussed the request with the Chief Officer of the Public Control Department on June 16.

As soon as the association submitted further information to the council, the proposal would be put before the Public Control Committee, he said.

## Newport decides to protect cinemas

NEWPORT town council has introduced a new by-law prohibiting indecent and unruly conduct in public places.

It is meant to cover cinemas in the Monmouth town which do not get protection from common law. It will come into force after approval by the Home Office.

## Dawlish wants Sunday opening

A PUBLIC poll at Dawlish, Devon, on Monday (June 20) decided in favour of the town's only cinema, The Scala, opening on Sundays by 985 votes to 168.

Dawlish UDC will now make application to the Home Secretary for the necessary order.

Out of a total electorate of 5,112 only 1,153 people recorded their votes.

## Forum, Gosport, is sold for re-development

THE Forum cinema, Gosport, formerly owned by the Portsmouth Town Cinemas Limited has been sold freehold for commercial redevelopment.

The cinema was redundant to the requirements of Portsmouth Town Cinemas because the Ritz, Gosport, has been rebuilt after being destroyed during the war. Harris and Gillow acted for the vendors.

## Rent reduction —or closure

THE Market Hall cinema, at Brynmawr, Mon., will have to close unless Brynmawr council, which owns it, agrees to a greatly reduced yearly rental. This was stated at the annual meeting of the Brynmawr Institute which runs the cinema.

In 1959 the cinema had lost £900 because of falling attendances—the first time it had made a loss since 1947. The Institute asked to have the rent reduced to £1,000 from £1,600.

## 'Wax' returns to big box-office take

DESPITE the fact that it's high summer, the public is crowding to see the re-release of the three-dimensional "House Of Wax" at the Warner Theatre, Leicester Square.

The film played to capacity audiences at the weekend and is equalling, pound for pound, its original record-breaking box-office returns.

Released through Warner-Pathe, "House Of Wax" was the first three-dimensional horror classic of its kind when it was screened in 1953.

Audiences who were too young seven years ago to see the X certificate, Technicolor chiller are now having a chance to see it at the Warner, with an added attraction—a big new panoramic screen.

Vincent Price and Phyllis Kirk are the stars. The film, produced by Bryan Foy, was directed by Andre de Toth.

## Fate of three cinemas

THREE cinemas in the Bradford area all due to close down have been purchased by separate concerns. The Low Moor cinema, Victoria Square, Low Moor, has been bought for £2,000 by Bradford Public Works Committee, being agreed that it may continue to be run as a cinema until the Corporation require it.

The Tennyson cinema, in North Wing, an area to be developed for residential purposes, is being negotiated for by a sub-committee who have authorised their City Engineer, S. G. Wardley, to buy it.

The Imperial cinema, Town Street, Horsforth, has been purchased by the Leeds Industrial Co-operative Society and is to become a supermarket. It closes down as a cinema on July 2.

## Wall's Potteries depot

WALL'S Ice Cream has built a new depot at Chesterton, Newcastle-under-Lyme.

It can store more than a week's supply of ice-cream for the inhabitants of Cheshire, Staffordshire, Derbyshire and Shropshire. A fleet of 17 vans, including refrigerated vehicles, operates from the new depot.

## Westrex deals

WESTREX has signed recording licence agreements with and is supplying recording equipment to Threeway Films Ltd. (Samuelson Film Services Ltd.) and Stagesound (London).

## IN BRIEF

- Revenue from the Sunday cinema levy in Hull last year amounted to £1,355, as compared with £2,500 for the previous year.
- Falling attendances and hooliganism causing damage and necessitating extra staff being employed are blamed for the decision to close the Ritz, Whitwell, Derbyshire.
- The Plaza, Swinton, Lancs., closed on June 25. It had seating for about 635 and has been a cinema since 1912.
- The Empire, Thatto Heath, St. Helens—one of the cinemas in the Porter Circuit—will close on July 2. The Empire has seating for about 500 people.

## FRANCIS KOVAL REPORTS FROM BERLIN

# 'The Love Game' was liked by the public—and the critics!

**JUDGING by the atmosphere engendered by the initial showings at the Berlin Festival, this year's event has promise of being the most successful yet. The stature that has been gained by the Festival in this, its tenth year, was emphasised by the fact that it was officially opened by Willy Brandt, the very popular Mayor of West Berlin and prospective successor to Chancellor Adenauer.**

While he was addressing the elegant audience of diplomats, film people and press men gathered in Berlin's largest meeting place, the splendidly decorated Kongresshalle, the opening ceremony was at the same time performed in two more places, thus allowing a huge audience to participate in the jubilee celebrations.

In the big cinema, Wien, in the fashionable West End, there was the usual atmosphere characteristic of all Festivals, but in the working class district of Neukolln (which is just celebrating its 600th anniversary), the opening night took on the form of a popular fiesta, with a huge flag-waving crowd barring all approaches to the cinema and greeting arriving stars with applause.

## Inevitable

The task of transporting 40-odd actors and actresses from one theatre to another so as to have a three-fold repeat of the star parade strained the resources of the organisers to such an extent that some hold-ups were inevitable.

James Robertson Justice, one of the Berliner's favourites who is at present working in a Berlin studio on the film "The Ambassadress," co-starring Nadja Tiller, fell victim to one of those organisational deficiencies and failed to turn up.

Thus, Great Britain was represented by Jean Kent, a particularly welcome guest since she was one of the few to attend the very first Berlin Festival in 1951, and by Lilli Palmer, who at present co-stars with William Holden in the Perlberg-Seaton film "The Counterfeit Traitor" shot in Hamburg. Her husband, Carlos Thompson represented his native Argentine.

## Publicity

Taking full advantage of the publicity attached to the Festival, Messrs. Perlberg and Seaton, in collaboration with Paramount, held a cocktail party in the Berlin-Hilton Hotel at which William Holden, Lilli Palmer and Erick Erickson were introduced to the press and to a number of Berlin notabilities.

Director Frederico Fellini and Yvonne Furneaux, still flushed with the success of their film "La Dolce Vita," premiered in Berlin the previous night, were presented as Italy's delegation, but Yvonne raised another round of applause when she remarked "You know, I still have a British passport."

To the U.S contingent, consisting of Stanley Kramer, Donna Anderson and Harold Lloyd (elected in the meantime president of the jury) was, at the last minute, added Richard Widmark, whose company, Heath Productions, is making a film in Vienna, due to start in early August.

## Unpretentious

The French picture, "The Love Game," selected for the opening night, turned out to be a much better choice than some of those of previous years. The critics and the public both liked this unpretentious but sparkling little comedy produced by the exponent of "the new wave," Claude Chabrol, made for very little money and directed by the young Dutch newcomer, Philippe de Broca.

The performance at the Kongresshalle was followed by a mammoth reception for almost 2,000 Festival guests given by the authorities of West Berlin and the Federal Republic.

## Highlight

The very next night there was another highlight, the world premiere of "Inherit the Wind," planned to the last detail by United Artists like a major battle. Before it was all over, at dawn again, of course, everybody seemed to agree that Stanley Kramer had won the battle with flying colours.

A plane load of journalists flew in from London marshalled by Joe Pole, Bill Batchelor and Katy O'Brien. Most of them returned the next day, but some are staying on, and that goes also for the television team headed by Alan Sleath and Derek Bond.

Gene Kelly and Paul Hartmann arrived from Paris just in time for the applause at the evening performance and to take a curtain call with Stanley Kramer and Donna Anderson. There was general regret, of course, that Spencer Tracy had to cancel his Berlin visit at the last moment.

## Applause

Considering how this magnificently acted film hinges on the prolonged courtroom battle of the famous monkey trial and the fact that the speeches of Fredric March and Spencer Tracy are naturally affected by even the best subtitling, the reactions of the international audience were extremely quick and intelligent. At crucial dialogue points spontaneous clapping broke out several times.

Between the end of the public performance and the big midnight reception held at the Hilton hotel, Stanley Kramer managed to squeeze in a press conference at which he frankly invited questions "awkward, provocative, embarrassing or otherwise" and replied to all his interrogators with admirable versatility.

Dr. Willy Brandt, Mayor of West Berlin, an official of the Film Festival, and Stanley Kramer at the opening of the Berlin Film Festival

At the reception which gathered about 400 distinguished guests, I asked Kramer why he thought that a Berlin presentation just a week or so before the London premiere should be important for his new film.

## Freedom

"I believe that the theme of my movie, the freedom of thought and expression for every human being, is more topical in Berlin just now than anywhere else. And the public response tonight proved that I may be right. Apart from this, it is worth noting that the presentation some years ago of my picture 'The Defiant Ones' at the Berlin Festival greatly enhanced the chances of that film's distribution. I hope to have similar results with 'Inherit the Wind'."

Incidentally, Lion International is launching this year's official British entry, "The Angry Silence," to be shown on Sunday, with its biggest-ever festival campaign.

## Producers

Among those flying out for the occasion are producers Richard Attenborough and Bryan Forbes, director Guy Green and star Pier Angeli, who will fly in from Italy. The Press is meeting them at a luncheon on the roof terrace of the Berlin-Hilton Hotel.

As well as thousands of stills for general publicity service, big portrait blow-ups of the stars have been prepared for shop windows. One of the largest poster-sites in West Berlin's main street has been taken, and a special display is mounted in the BEA head office in the same street.

A lavish, illustrated eight-page brochure in English and German has been produced: and there will be a specially designed display for the film on the British stand. Representing Lion International are managing director Victor Hanbury and European manager Sidney Safir. Tim Richmond and Peter Burger are handling the publicity arrangements.

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70 mm. ROAD SHOWS

(with 6 channel stereophonic sound)

*and*

35 mm. RELEASE PRINTS

**A PRODUCT OF TECHNICOLOR**

# World Markets

## Nothing merry about May at the U.S box-offices

**NEW YORK.—This past May saw a drop of almost 13 per cent. in theatre attendance compared with the same month a year ago according to a national survey organisation.**

A decline of 24 per cent. was registered in hardtop theatres, while drive-ins saw a three per cent. increase. This is the second time in the last 15 months that theatre attendance dipped to below the similar period a year ago.

One reason given was the shortage of first run product brought about by the actors' strike, etc.

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CINERAMA INC. sustained a net loss of 108,672 dollars in the year ended December 31, 1959, according to Nicholas Reisini, chairman and president. Operating income in 1959 totalled 2,565,251 dollars as against 1,773,460 dollars in 1958.

Included last year were 1,025,572 dollars from theatre revenues, 549,759 dollars from film rentals, 559,337 dollars from royalties and 430,583 dollars from sales of parts, supplies and services.

As from December 1959, approximately 500,000 dollars has been set aside exclusively for the development of a process "Unilenz," it was stated in the company's report.

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TOA states: "We stand impatiently eager to help and participate in the formation of exhibition's own company for financing the production of more movies."

Officers of the organisation are convinced the only way to end the product squeeze is to have exhibition form its own film company.

The hope was expressed that the company, which has 400,000 dollars pledged by the five major American circuits—American Broadcasting-Paramount Theatre's, Loew's Theatres, Stanley Warner, National Theatres and RKO Theatres—can be activated quickly.

When this happens, TOA will be foremost among its supporters.

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THE Allied States Association is continuing to nag companies roadshowing features in 70-mm. claiming that the features should be released sooner than contemplated in 35-mm. versions.

In its latest bulletin, the organisation hits out at MGM, urging that the company moves up the release of "Ben-Hur," and stating that exhibitors resent the discrimination in favour of 70-mm. theatres.

Allied claimed that the resentment is spreading to the theatre patron.

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LATEST report from National Theatres and Television Inc. and its voting controlled subsidiaries shows a consolidated net loss of 835,981 dollars, or 30 cents per share, for the 26 weeks ending March 29, 1960, as compared with net income of 903,838 dollars or 34 cents per share, for the first 26 weeks of the preceding fiscal year.

Not included in the report is a net profit of approximately 3,000,000 dollars which will result from the sale of a television station for a cash price of 9,750,000 dollars.

This transaction awaits the approval of the Federal Communications Commission.

The consolidated total for this year's 26-week period included losses of 2,669,000 dollars or 96 cents per share, attributable to National Telefilm Associates for the period. NTA's film rental income was 7,238,000 dollars and provision for amortisation of its inventory of television programmes was 5,527,000 dollars.

According to B. Gerald Cantor, NT and T president, the market for TV syndicated product continues to be adversely affected by expansion of programming by networks and pre-empting time from their local affiliates, and by the previous bulk sale of major studio film libraries. This accounts for the losses in the sixth month period and as a result new concepts of selling in order to meet changing market conditions are being developed.

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THE first of Loew's Theatres major diversification projects was formally unveiled when this city's mayor Robert F. Wagner broke ground for the new Americana of New York Hotel assisted by Eugene Picker, president of Loew's Theatres and Laurence and Preston R. Tisch, directors of the theatre corporation and owners and operators of a chain of hotels.

Comic Jerry Lewis, whose latest picture is "The Bellboy," was at hand in a bellboy's uniform.

The Americana is the first new hotel in the city in thirty years and will stand on the site where the Loew's Lexington Theatre stood not so long ago. The 25,000,000 dollar 800-room structure is scheduled for completion October 1, 1961.

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SOME 230 locations piped in the championship Patterson-Johansson fight into 150 cities here. Of this number 130 were estimated to be theatres. The bout was thought to have been seen by 500,000 people via the closed circuit TV and it was expected that the gross would reach 2,000,000 dollars when all returns were in.

United Artists, which has the film distribution rights, has made up a 21-minute subject and 1,000 prints, a record, have been ordered.—**Mel Konecoff.**

*continued on page* 22

GALA BOX-OFFICE GUIDE
3 GREAT SHOWMANSHIP PICTURES!
...from the Company with the SHOWMANSHIP FORMULA!
PASCALE PETIT in MARCEL CARNE'S LES TRICHEURS
THE NEW BELINDA LEE in Love Now -PAY LATER
THE LOVES AND LIFE OF THE WORLD'S MOST FAMOUS CALL-GIRL - ROSEMARIE NITRIBITT!
MARIA SCHELL in GUY DE MAUPASSANT'S Une Vie
N.B.
We make no apologies— they are all 'X' cert.!

# Reviews for Showmen

Edited by JOSH BILLINGS

## New films at a glance

| Title and Renter | R.T. and Certificate | Stars | Remarks | Box-Office Angle |
|---|---|---|---|---|
| **Because They're Young (Columbia)—U.S** | **78 min. (A)** | Dick Clark<br>Michael Callan<br>Tuesday Weld | ... Collegiate melodrama concerning young master whose personal approach to teenagers' problems luckily pays off. Script, acting and direction uninspired, happy ending clumsily telegraphed and incidental musical asides routine | **So-so "second" (C)** |
| ***Dead Lucky ... ... (British Lion)—British** | **77 min. (U)** | Vincent Ball<br>Betty McDowall<br>John Le Mesurier | ... Happy-go-lucky newspaper melodrama, dealing with Mayfair gambling parties. Tale stereotyped, but action lively, staging adequate and finale theatrically effective | **Acceptable quota "second" (C)** |
| **†Hercules Unchained ... (Warner-Pathe)—Italian** | **98 min. (U)** | Steve Reeves<br>Sylva Koscina<br>Primo Carnera | ... Large-scale Dyaliscope and Eastman Color spectacle, covering further adventures of the famed Greek muscle-man. Yarn actionful, Steve (Mr. Universe) Reeves shrewdly cast as hero, women striking, highlights hectic, crowd scenes impressive and exploitation angles exceptional | **Infallible box-office hokum (C)** |
| **High Powered Rifle, The (20th Century-Fox) —U.S** | **60 min. (A)** | Willard Parker<br>Allison Hayes<br>Dan Simmons | ... Crime melodrama concerning private eye who nearly gets taken for a ride by gangster's two-timing moll. Tale confected, acting flat, thrills few and far between and staging unpretentious | **Moderate "second" (C)** |
| ***Identity Unknown ... (Paramount)—British** | **66 min. (U)** | Richard Wyler<br>Pauline Yates<br>Valentine Dyall | ... Melodrama about romantic attachment formed by reporter and girl during "follow-up" on airline crash. Story idea promising and young players adequate, but direction untidy, suspense slight and presentation modest | **So-so quota (C)** |
| **13 Fighting Men ... (20th Century-Fox)—U.S** | **69 min. (U)** | Grant Williams<br>Brad Dexter<br>Carole Mathews | ... CinemaScope post-Civil War melodrama, describing fight over government gold. Intermittent gun-play sharp and footage handy, but plot and characters stereotyped and romantic asides novelettish. | **Moderate "second" (C)** |

## Chapter Play

| | | | | |
|---|---|---|---|---|
| **Young Jacobites, The ... (CCF)—British** | **8 episodes of approx. 16 min. each (U)** | Francesca Annis<br>Jeremy Bullock<br>John Woodnutt<br>David Stuart | ... Children's historical chapter play in eight episodes dealing with the way a band of children assist Bonnie Prince Charlie to escape from Skye when hunted by the English. Story exciting, humour plentiful, scenery attractive, acting and direction admirable | **Excellent children's serial (CC)** |

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE. †IN COLOUR.

## Hercules Unchained

*Warner-Pathe. Italian (U). Dyaliscope. Photographed in Eastman Color. Directed by Pietro Francisci. Featuring Steve Reeves, Sylva Koscina and Primo Carnera.* 8,708 *feet. Release August* 8, 1960

LARGE-SCALE spectacle, brilliantly photographed. It describes the further adventures of the mythical Greek muscle man, whose vital statistics have yet to be equalled, let alone surpassed, and ends on a happy marital note. The tale covers testing and exciting territory, but the sturdy and attractive international players, headed by Steve (Mr. Universe) Reeves, never let up. There are occasional anachronisms, but what the opus lacks in literary style it gains in showmanship. Breathtaking highlights abound, tender and tough glamour girls figure prominently, and there are many striking vistas. Dyaliscope and Eastman Color paint the lily and, at the same time, give it the sweet smell of popular success. Infallible box-office hokum.

**Story.**—Hercules, a bearded strong man journeying with his beautiful bride, Iole, and his staunch friend, Ulysses, from Ithaca to Thebes, wins a fight against Antaeus, a giant. Later, the travellers offer to help the blind and exiled King Oedipus of Thebes, whose spoiled son, Eteocles, covets the throne, although his brother, Polynices, is the rightful heir. Hercules drinks from a magic spring, loses his memory and gets captured by Omphale, a nymphomaniac Queen, whose discarded lovers are preserved in wax. Aided by his friends, Hercules escapes and Omphale, hopelessly enamoured of Hercules, kills herself and is given the full wax treatment. Meantime, Polynices marches on Thebes because Eteocles has broken an agreement whereby he and Polynices share the throne. When Hercules arrives at the city walls, Eteocles threatens to throw Iole, now his prisoner, to the tigers, but Hercules storms the bastions, destroys [illegible] "cats" and saves Iole. During all this, Polyn[illegible] and Eteocles grapple and eliminate each o[illegible]

**Production.**—The picture, shrewdly scri[illegible] from the encyclopaedia, gives Hercules, wh[illegible] steadily stealing Tarzan's thunder, his head[illegible] it is the character's brawn, rather than his b[illegible] that keeps interest at concert pitch. Steve Re[illegible] fully measures up to physical demands as [illegible] hirsute Hercules; Sylva Koscina is a ravis[illegible] Iole; Gabriele Antonini registers as Uly[illegible] Sylvia Lopez will make the tired business n[illegible] eyes pop as Omphale; and Primo Carnera, [illegible] former world heavyweight champion, takes [illegible] count convincingly as Antaeus. Its suppo[illegible] players, too, look their parts, and the En[illegible] voice dubbing is expert. The highspots inc[illegible] Hercules' victory over Antaeus, Omph[illegible] hanky-panky, the "wax museum," Her[illegible]

*continued on page* 21

# Your Films

by JOSH BILLINGS

## West End

**THE OTHER evening I went along to the Arts Theatre Club to hear John Trevelyan, the BBFC secretary, address Critics' Circle members on the functions of the Board and its responsibilities to the public and the film industry. Although widely publicised, it was an "off-the-record" affair. Naturally, I expected the fur to fly, particularly as Jympson Harman recently wrote in the "Evening News": "The whole matter of British film censorship badly needs cleaning up," but during the discussion that followed John Trevelyan's first-class talk none of the critics came across with anything constructive or challenging. Obviously, you can't demolish the BBFC by bludgeoning it with windbags, which is just as well.**

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NOW for business, which brings me to "House Of Wax" (Warner-Pathe—Panoramic—3-D). The horrific X certificate reissue has taken the Warner Theatre by storm and the first Saturday's figures far exceeded those of the opening Saturday of its original run, this despite some glorious sunshine. What a stroke of genius lifting "House Of Wax" from the deep freeze. Watch for the release date!

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"SONS AND LOVERS" (Twentieth Century-Fox—CinemaScope—British) got off to a flyer at the Carlton, Haymarket. The screen version of D. H. Lawrence's novel stole most of the headlines and deserved to. Incidentally, it's the National circuit booking for July 11 and looks a cast-iron bet.

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THAT epic about Polar life in the raw, "The Savage Innocents" (Rank—Technirama—British), is turning over a pretty penny at the Odeon, Leicester Square. Exhibitors who've acquired "The Savage Innocents" shouldn't have to hunt for their next meal, anyway during the week they're playing the film.

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ANY change of programme at the Columbia Theatre, Shaftesbury Avenue? Not on your life! "Suddenly, Last Summer" (Columbia—British) is proving a terrific money-spinner. True, it's a queer film, but since its eerie eccentricities are paying off, who cares? An early autumn release, it's bound to set up for the winter those who've booked it.

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IF EVER a film was damned by faint praise, "The Unforgiven" (United Artists—Panavision) was, but it's making its mark at the Leicester Square Theatre, and how! The western, which co-stars Audrey Hepburn and Burt Lancaster, has been engaged for a six weeks' season and, believe me, will have no difficulty in staying the course.

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WORLD WAR II melodrama approached from the distaff side, "Five Branded Women" (Paramount) was neglected by many of the critics. It nevertheless started promisingly at the Plaza. Mind you, its cast carries some pretty big guns.

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I THOUGHT the scribes were a bit hard on "Village Of The Damned" (MGM—Metroscope—British), but it's taken the knocks in its stride. The receipts to date at the Ritz are most encouraging and it should remain in its present home for quite a time.

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"IN THE NICK" (Columbia—CinemaScope—British), a "big house" comedy, is hardly West End fare, yet it's getting by comfortably at the Odeon, Marble Arch. It co-features Anthony Newley and Anne Aubrey, but, they tell me, James Booth is the draw.

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I'M HAPPY to record that "Kidnapped" (Disney—British) continues to score freely at Studio One, Oxford Street. By staying profitably put after the kids' holiday it's proved beyond any doubt it's not just a kindergarten attraction.

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NOW "The Trials Of Oscar Wilde" (Eros—Super Technirama 70—British) is packing the Cameo-Poly, Regent Street. It took big money on release and is still being widely exhibited throughout the country. Rapidly growing in box-office stature, it may well finish up one of the year's giants.

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FEW films have done better during the hot weather than "The Chaplin Revue" (United Artists), now in its fifth week at the London Pavilion. It's certainly exceeded my wildest expectations, and will possibly earn a circuit deal.

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THE MGM "double bill," "Girls' Town" and "Rich, Young And Deadly," hasn't exactly set the Rialto, Coventry Street, alight. That'll surprise nobody who's seen the first-named. Today, "The Gazebo" (MGM—CinemaScope), a macabre comedy with obvious star and title values, takes over.

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AS FOR the "hard ticket" jobs, "Ben-Hur" (MGM—Camera 65-Panavision) is still a sell-out at the Empire, and "South Pacific" (Twentieth Century-Fox—Todd-AO) shows no signs of wilting at the Dominion, Tottenham Court Road.

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"THE GREEN MARE'S NEST" (Cross-Channel—Franscope—French) left the Cameo-Royal, Charing Cross Road, yesterday. Mark my words, we haven't heard the last of this romp.

## On release

THE suburban and provincial fronts have received an awful bashing from the barometer, but at the time of writing there is a turn for the better. "Goliath And The Barbarians" (Anglo Amalgamated—Colorscope Italian American) had a marvellous Whit week, and a very good second week, but naturally was affected by the sun on its last lap. The overall takings were, however, extremely high. As I've said before, you can't go far wrong with "Goliath."

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PETER SELLERS' melodrama "Never Let Go" (Rank—British) was blistered by King Sol during the first few days of its opening week, yet lived up to its title. The "X" certificate opus,

*continued on page 19*

CHILDHOOD
*What embarrassing questions do little French girls ask?*
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A HOST OF STARS
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" These are reviews that talk money for the exhibitor," said Charles Einfeld, 20th Century-Fox vice-president, who was among those attending the world premiere at London's Carlton, Haymarket, of " Sons And Lovers " last Thursday. He was referring to the rave press notices afforded the film, described by the critics as one of the best British pictures likely to be seen this year. The CinemaScope production of D. H. Lawrence's classic best-seller was unveiled before a distinguished audience which included the England Test Team, star of the film Heather Sears and her husband Tony Masters, Field Marshal Lord Harding and Lady Harding, Mr. and Mrs. Bradford Dillman, Walter Wanger, Reuben Mamoulian, and the High Commissioner for Ceylon. Proceeds from the premiere are to be donated to the Adoption Committee for Aid to Displaced Persons. " Sons And Lovers " is a Jerry Wald production, directed by Jack Cardiff and starring Trevor Howard, Wendy Hiller, Dean Stockwell, Mary Ure and Heather Sears. Above: 20th Century-Fox managing director J. F. Pattinson greeted the guests on their arrival. Here he introduces Charles Einfeld to Lady Birdwood, representing the Adoption Committee for Aid to Displaced Persons

# CHARITY PREMIERE OF 'SONS AND LOVERS'

Above: John Ware, 20th Century-Fox director of publicity, Bradford Dillman, now filming at Walton Studios in the Fox release " Destruction Test," Mrs. Redford, Mrs. Dillman and 20th-Fox sales manager Sam Redford; Reuben Mamoulian, here to direct the forthcoming " Cleopatra," Mrs. Mamoulian, James F. Pattinson and Larry Kent. Below: Charles Einfeld, Lady Birdwood, Field Marshal Lord Harding, Mrs. Einfeld, Mr. and Mrs. Earlsfield Donald, Walter Wanger, producer of " Cleopatra," and his daughter, Stephanie

Above: Heather Sears and her husband Tony Masters; England Test cricketers Brian Statham, Ray Illingworth, Jim Parks and Bob Barber

Above: Mr. and Mrs. Subba Row; Gordon Hill, 20th Century-Fox secretary, and Mrs. Hill; Lady Birdwood (centre) with Mr. and Mrs. Barr, step-daughter of author D. H. Lawrence. Below: Mr. and Mrs. Earlsfield Donnell, Mr. and Mrs. Charles Einfeld; Bradford Dillman, Mrs. Redford, Mrs. Dillman, J. F. Pattinson, Sam Redford and Mrs. Pattinson

## RENTERS' NEWS

# Associated British has three finished and three on floor

**MAJOR ACTIVITY is reported from the Associated British Elstree Studios with three films completed and a further trio in various stages of production and preparation.**

These six films, all of which have been specifically tailored for the international market, feature top box-office stars.

First among the completed productions, "Follow That Horse," is scheduled for general release on July 18.

Starring David Tomlinson and featuring Cecil Parker, Richard Wattis and Mary Peach, the story is of a young man at the Ministry of Atomic Power who gets mixed up with foreign spies, top secret films and a racehorse.

Thomas Clyde produced and Alan Bromly directed.

Now in the final stages of completion, "Sands Of The Desert" introduces Charlie Drake to the screen in his first picture under his new Associated British contract.

Produced in Technicolor and widescreen, the film presents Drake as a clerk in a travel agency who is sent to the Middle East to open a holiday camp.

"Sands Of The Desert" was directed by John Paddy Carstairs.

Peter Arne and Sarah Branch are also in the film, which was produced by Gordon L. T. Scott.

## Unusual subject

The third film on which production has been recently completed, "The Star And The Cross" (tentative title), is one of the most unusual subjects ever produced at Elstree.

It recounts a story of two young children whose lives become remarkably interwoven.

Produced by Helen Winston, who has won two major awards on American television, the film was directed by Philip Leacock. Loretta Parry and Philip Needs have the principal juvenile roles and the cast also includes John Gregson, Derek Sydney, Dame Sybil Thorndike and Finlay Currie in starring parts.

One of the most ambitious properties ever acquired by Associated British, "The Long And The Short And The Tall," entered production last week with Richard Todd, Richard Harris and Laurence Harvey in the starring roles.

"The Long And The Short And The Tall," which was written by Willis Hall, won the *Evening Standard* award as the best play of the year.

The story is centred in the Malayan jungle during World War II. It is a Sir Michael Balcon Production with Leslie Norman directing and Hal Mason as executive producer.

There is every indication that the picture with its spectacular story intepreted by a trio of stars at the height of their careers, stacks up as one of the biggest potential grossers for some years.

Associated British claims to have cornered the comedy market were cemented by the announcement some weeks ago that Tony Hancock, long sought after by every major studio in Britain, had signed for the Corporation.

His first film under his new contract is "The Rebel" which is scheduled to enter production at Elstree on July 4.

Hancock stars as a London clerk who reacts violently against convention and becomes an artist in Paris and on the Riviera.

Robert Day has been assigned as director with W. A. Whittaker producing.

Alan Simpson and Ray Galton, the writers of Hancock's television successes, are responsible for the script of "The Rebel."

Last, but again a subject of major box-office merit, "The Story Of David," will be filmed at Elstree and on location in Israel.

Jeff Chandler has been signed for the title role and will be supported by a major cast of leading artists. A Biblical story of events which occurred three thousand years ago, the film will be directed by Bob McNaught. George Pitcher produces with Irving Starr as executive producer.

**Musical directors Dimitri Tiomkin and Stanley Black met for the first time at the Associated British Elstree Studios. Tiomkin recently arrived from Hollywood to record his own music for the Warner production "The Sundowners" which stars Deborah Kerr, Robert Mitchum, Peter Ustinov and Glynis Johns, while Black, who is resident at the studios, is currently completing work on the forthcoming Charlie Drake starring production "Sands of the Desert." Also in the picture on the extreme left is Fred Zinnemann, director of "The Sundowners" and Tommy Reilly, the harmonica player, whose solo theme is featured on the soundtrack of "The Sundowners"**

# Rank will distribute 'The Royal Game'

THE Rank Organisation and London and Overseas Film Sales have signed a deal for the distribution by RFD and JAROFD of "The Royal Game" in Britain and throughout the world, excluding the United States and Canada, Spain, Japan, Indonesia, the German-speaking territories and the Iron Curtain countries.

The Roxy Films production stars Curt Jurgens, Claire Bloom and Albert Lieven, and other leading roles are played by Alan Gifford, Karel Stepanek, Hansjorg Felmy and Mario Adorf.

It was produced by Luggi Waldleitner and directed by Hollywood's Gerd Oswald and was shot in both English and German versions.

The story, by Stefan Zweig, is set during the Nazi occupation of Austria. Jurgens, a leading figure in Vienna society, has been responsible for transferring the Austrian churches' treasures to safety in the United States.

Detained by the Nazis for questioning, he suffers solitary confinement for weeks. With nothing to read he manages to hold out, thanks to stealing a book on chess problems and solving them with chessmen made out of pieces of bread, until his escape is engineered by Claire Bloom, a former collaborator.

The film, which is photographed in black-and-white and whose exterior scenes were filmed in Austria and in Yugoslavia, is still in its completion stages.

# Premiere is set for 'The Apartment'

THE premiere of United Artists' "The Apartment," a Billy Wilder production, will take place at the Leicester Square Theatre on July 20 before an invited audience.

This comedy is already scoring in the United States, where the press and the public have given it a wonderful reception.

A report from New York names the first nine engagements in which the picture has opened and gives the news that in each of these engagements "The Apartment" has exceeded the opening take of the astonishingly successful "Some Like It Hot."

The towns are New York, Detroit, Philadelphia, Washington, Chicago, San Francisco, Boston, Cleveland and Dallas.

The picture stars Jack Lemmon, Shirley MacLaine and Fred MacMurray.

# Disney scores with newspaper serials

NEWSPAPER serialisations of the stories of the current films are providing Walt Disney Productions with valuable publicity.

These serials normally run to five episodes f

*continued on page* 20

PROSPER WITH ANGLO!

# Production

by BILL EDWARDS

**ON SET . . .**

On the set of Caralan Films' "Face of Evil" at Walton Studios: Canadian director Sidney Furie, stars Hazel Court, Kieron Moore and Ian Hunter. Picture is produced by George Fowler and is for United Artists release

**OF ALL subjects discussed at the recent FEA conference none found more complete agreement among delegates than the question of "X" certificate films. Their increasing number was attacked, not, as a rule, on high moral grounds, but for the more easily understood reasons of falling box-office receipts.**

"X" films, it was said more than once, were driving away the "family audiences."

This point of view has already been mirrored by the action of some of our producers and distributors. Several producers have shelved "X" certificate projects until the circuit's views are more welcoming.

## Conviction

And censor John Trevelyan told the conference that many distributors re-issuing "X" product had asked that they should now be given "A" certificates. (Often, said the Censor, he was able to oblige without any cutting!)

Be that as it may "X" pictures are continuing to be made in large numbers; and their makers can argue with equal conviction that they are fulfilling a need.

Pictures like "Face of Evil" (temporary title) now being filmed at Walton. It is one of a number of pictures David Rose is making for United Artists release, and it uses the evergreen misguided scientist theme, this time centred on heart transference. The stars are Kieron Moore, Hazel Court and Ian Hunter.

## Synthetic

Says producer George Fowler: "We all have our own views on horror pictures but we do believe we are giving the public what it wants. We are not going out of our way to be outrageously horrific, or to create hideously synthetic monsters—far more grisly scenes are shown in instructional films in schools.

"It's a question of being realistic. People talk of the family audience; but where is it? I've watched queues waiting to see non 'X' films and the bulk of them are all young people, people under 30. There's little sign of the family. In this picture we are trying to appeal to those who *go* to the cinema—not to those who stop away."

The screenplay was originally set in an Arizona ghost-town, but was switched to Cornwall where the production will later go on location.

## Youngest

Director is Canadian Sidney Furie, the youngest (27) and newest film-maker in British production.

"A Dangerous Age" was his first personal picture and it was made—in the new French production pattern—with a small group of enthusiasts and without a distributor. The picture won top critical approval in this country.

His next, "Cool Sound from Hell"—a story with a Beatnik background—will be seen here soon, and so will 30 episodes of the new "Hudson Bay" television series which he directed in Canada.

*His main aim in horror: to take out those unplanned laughs.*

"We've been absolutely ruthless," he said, "in scrapping all the lines we thought might get a laugh in the wrong place. I'm treating the script as a straight dramatic story."

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IT IS estimated that the normal strength of Pinewood's construction team (about 1,000) will be trebled to cope with the requirements of Reuben Mamoulian's six million dollar production in Todd-AO, "Cleopatra," for 20th-Fox distribution.

Among the very large sets to be built will be the exterior of Cleopatra's Palace at Alexandria and the Forum at Rome, both of which will be on the Pinewood lot: as well as some monster interior sets at Pinewood, Elstree and Shepperton. Altogether there will be over 14 acres of exterior sets.

Included in several new effects that are being used is a transparent plaster for facing the pillars and corridors of the Alexandria palace. Mamoulian expects to start at Pinewood on August 15: location scenes will be shot in Rome.

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A NOTE from Bob Hawkins, in Lusaka, brings the news that his company, Rhodesian Films, hopes soon to complete another film for the Rank "Look at Life" series.

This one is based on the background story of the Kariba Dam, but slanted to feature the African worker. Bob, at the time of writing, was waiting for official permission to film the turbines working, impatiently cocooned in red tape because the Power Board did not like the idea of creating a precedent by letting a private film company shoot underground!

Incidentally, we should soon be seeing Bob's film, "A Man of Certain Glory," which he directed and photographed in Eastman Color for Edward Jarratt Films.

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AFTER extensive Scottish location filming, studio work has started at MGM, Borehamwood, on George Schaefer's production of "Macbeth" for Grand Prize Films. Starring Maurice Evans and Judith Anderson, this British prestige subject in Technicolor is produced by Phil C. Samuel and directed by Schaefer for release during 1960/61.

British members of the cast are headed by

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The Joseph Janni-Maleno Malenotti adventure drama of Eskimo life and love, "The Savage Innocents," was given a dazzling send-off at the Odeon Leicester Square, last Thursday. The film stars double Academy award winner Anthony Quinn and Japanese actress Yoko Tani, both of whom were present. The audience included nobility, top diplomats, society people, millionaires, Service chiefs, legal VIP's, leading sportsmen and women, explorers and authors. Show business was represented in force by Gregory Peck, Mylene Demongeot, Terence Morgan, Mai Zetterling, Peggy Cummins, Herbert Lom and Leslie Phillips. Guests were welcomed by hostesses dressed in Eskimo costume and carrying "husky" pups. An enthusiastically-received feature of the premiere was a life-size ice sculpture of a seal, completed only minutes before the premiere by 92-year-old Nino Amigoni, last of the acknowledged masters of this type of work. "The Savage Innocents," in Technicolor and Technirama, was directed by Nicholas Ray, and is released by RFD. Above: Joseph Janni and his wife

# SHOW BUSINESS SEND-OFF FOR 'INNOCENTS'

Above: Yoko Tani; Gregory Peck and Anthony Quinn. Below: Terence and Mrs. Morgan; Mai Zetterling and her husband

Above: Barbara Steele and Anthony Quinn; The Duke of Bedford and his son

Above: Nino Amigoni and "Eskimos;" Herbert Lom and "Eskimo." Below: Henry Cooper and his fiancee; Chris Chataway, MP, and Mrs. Chataway; Sir Stanley Rous and Miss Diaper

# PRODUCTION

—continued from page 15

Michael Hordern as Banquo, Ian Bannen as Macduff, Megs Jenkins as the Gentlewoman and Felix Aylmer as the Doctor: more British casting to come.

Lighting cameraman is Freddie Young and Anthony Squire is technical director. Other top British technicians working on the picture include production supervisor Leigh Aman, assistant director Douglas Hickox, art director Edward Carrick and dress designer Beatrice Dawson.

Sidney Kaufman is executive producer. "Macbeth" will be released in the UK by British Lion.

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IT IS, perhaps, not so very surprising that, down at the Independent Artists studios at Beaconsfield these days, one is constantly meeting people who previously worked there when the courageous but ill-fated Group 3 was in possession.

It is not surprising because those enterprising producers, Julian Wintle and Leslie Parkyn are, in some degree, carrying on the valuable Group 3 policy of giving first chances to technicians and artists of promise and of experimenting with economically made supporting features.

One of these, "Linda," has just finished, one hour of entertainment made in 15 working days, for Bryanston. It stars Carol White, the Independent Artists' contract actress, who made her mark in "Never Let Go," and young actor Alan Rothwell, getting his first break.

## Necessity

For director Don Sharp this teenage love story without a rape scene is a second effort in direction of "supports." To him the necessity of getting four minutes in the can every working day presents few problems; "but you must preplan," he insists.

"Obviously you cannot do all the covering that you might on a longer schedule. So you plan to eliminate cover shots wherever possible to give yourself extra time for those sequences where you need them for dramatic cutting.

"So far it has worked very well." Don, of course, knows all about working to tight schedules: he was a writer with Group 3 at Beaconsfield.

This week shooting has started on "The Malpass Mystery" one of the Edgar Wallace stories that has been scripted by Paul Tabori and Gordon Wellesley. It gives a first chance at feature directing to John Trumper, who was, years ago, an editor with Group 3. The cast includes Ronald Howard, Maureen Swanson, Alan Cuthbertson and Sandra Dorne.

## Crime Story

Next big feature at the studio is scheduled for August: the title has now definitely been settled as "I Promise to Pay." This tough crime story set in Newcastle is for Anglo Amalgamated release. Spike Priggen produces and Sid Hayers ("Circus of Horrors") is the director.

Actually, the studio (even when its capacity is almost doubled by the opening of the new stage) looks like being busy for the remainder of the year and beyond.

Despite the fact that they are making room for the Norman Wisdom picture, which has overflowed from Pinewood, Julian Wintle emphasised strongly that theirs is *not* a letting studio.

"Our own programme will keep us quite busy enough," he said. This programme, incidentally, includes Autumn production of "The Innocent Gunman," directed by John Guillermin from a version of the French novel of that name.

Rumours of a new co-production deal were started when famous comedian Harold Lloyd visited Val Guest on the set of "The Full Treatment" at ABPC, Elstree: they are old friends. In the picture are Val Guest, Harold Lloyd, and Harold Lloyd Jr., with two of the stars of the film, Claude Dauphine and Ronald Lewis

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**IMPLIED compliment to production facilities here is paid by the King brothers, Frank and Maurice, expected back in London very soon to put the final touches on "Gorgo," and to begin preparations for four new pictures they are planning to produce in England.**

First of these will be "Day of the Triffids," based on the science-fiction best-seller by John Wyndham. Phillip Yordan has written the screen play.

Only final editing, music scoring and a last special effects sequence remain to be completed on "Gorgo," the "monster" picture filmed earlier this year at the MGM British Studios at Boreham Wood and on locations in the streets of London and off the Irish coast.

Following "Day of the Triffids," the King brothers are scheduled to produce "Heaven With a Gun," from an original screen play by Robert Presnell, Jr.; "Mr. Adam," the Pat Frank novel, screen play by James Evelyn Bonham and D. F. Demaine; and "Maid for Man," an original story and screen play by Joe Hoffman and Matt Brooks.

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CHIEF star of "The Story of David," Jeff Chandler, is expected in London at the end of this week.

He will, however, leave almost immediately for Jerusalem, where location scenes are to be shot: the schedule is three weeks in Jerusalem and then back to ABPC, Elstree, for the studio work.

Produced by George Pitcher and directed by Bob McNaught, "The Story of David" will be distributed by Warner-Pathe.

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BEST part of a day's shooting was lost by Val Guest, directing "The Full Treatment" for Columbia release, when a racing car, that was to be driven round the Crystal Palace track by star Ronald Lewis, burst into flames.

Only casualties were the car and the schedule!

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THE enormous battery which provides supplementary current for stage lighting at Pinewood has been a "landmark" for 14 years; now it is to be replaced by a rectifier. A 750 kVa English Electric silicon rectifier is being installed at one end of the present battery room, the remainder of which will probably be used as a lamp repair shop.

As always, Tommy Knight, studio electrician at Pinewood, is experimenting with various developments in the lighting field. Last week he showed me a new xenon tube which has just arrived from Germany. Made by Osram, it is 6ft. in length and consumes no less than 20kW.

Its spectrum should, of course, be suitable for colour, but what seems likely to prove a major difficulty is the flicker inevitable with a lamp running on AC. The only solution would probably be to run three such lamps on the three phases but how often would one need 60kW of light from a single source.

The obvious application of this tube is for lighting backings, but, due to flicker, it will probably prove to be suitable only as a working light.

I saw, too, the prototype of a new incandescent lamp with a specially compact filament, designed to produce a sharper beam than normal. Consuming 7kW, it produces as much light as a normal 10kW bulb; it has a biplane filament, and its shadow is 50 per cent. sharper than that cast by a normal 10kW lamp. Its life is expected to be 100 to 120 hours.

Tommy Knight was one of the first to use the 20kW lamp with a grid. He showed me a bulb which after 135 hours' operation without a fan was still usable. The major problem with these huge lamps is, of course, that the electricians on the floor too often omit to take the precaution of burning them in different positions, and part of the bulb blackens and bulges. The grid—a piece of gauze mounted at an angle above the filament—serves to trap the particles ejected from the hot filament and reduces blackening.

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SECOND of Anglo Amalgamated's Edgar Wallace features, "Marriage of Convenience," has started shooting at Merton Park. Jack Greenwood produces and Clive Donner directs: and the cast is led by Jennifer Daniel, John Kairney, Harry H. Corbett and Moira Redmond.

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ACTRESSES Joan Greenwood and Faith Rogan have flown out to Spain to join other members of the cast of Charles Schnee's "Mysterious Island," on location at S'Agaro: Cy Endfield is directing.

Unit and cast are due back at Shepperton on July 16.

# Television

by TONY GRUNER

**THE MOST publicised film personality on British television is not an actor, he is Stanley Kramer, the dynamic producer-director of such controversial films as "The Defiant Ones," "On the Beach," and the soon to be seen "Inherit the Wind."**

Kramer believes that it is just as important for the British public to understand his outlook and the philosophies behind each film that he makes as it is to sell and promote the finished productions in the conventional film distribution pattern.

"Inherit the Wind" is a dramatic story of the "monkey trial" court case held in America during the early 20's in which a schoolmaster was tried by a local town for teaching his pupils that man was descended from monkeys. The case is a cause celebré in the States, and Kramer, in adapting the play based on this case, has turned out a pretty exciting motion picture.

## Platform

It is a film of ideas, and that is why, for the next few weeks, he will be making no fewer than seven radio and TV appearances to discuss the ideas contained in the film, and to use the TV medium and the millions of viewers as a platform for selling "Inherit the Wind."

At the Berlin Film Festival, both BBC's Picture Parade unit and A-R's Close-Up team spent considerable time with Kramer interviewing the producer, filming him on tours throughout the city, and covering the premiere of his film.

During the respite between a mass interview conducted by Kramer at midnight on Saturday and A-R's visual report of him in Berlin, Kramer said, "There are only two types of pictures left for Hollywood producers to make: the big spectacular subject in colour or a film with new ideas which the public cannot get on TV. I am making the latter type of motion picture. It is a film of exciting ideas, and that is why I am so keen to talk about these ideas on TV.

"I shall never refuse the opportunity of appearing on TV to promote my productions. I learnt something about the effect of an appearance on British TV in a programme produced by the BBC dealing with the flops I had made to the box-office. Afterwards I received an avalanche of correspondence from viewers, wanting to know where to see the films."

## Programme

Kramer, aided by the efforts of UA's Charlie Berman, will be seen on the small screen almost every day during the week of the premiere of "Inherit the Wind" at the Astoria, Tottenham Court Road.

On July 4 the BBC features a 45-minute programme on the Berlin Film Festival, which will include an interview with Kramer, scenes from the premiere and an extract from the film. On July 5 "Picture Parade" will show an extract from the film, and there is a possibility of a further interview with Kramer. On July 6, Kramer appears in "Tonight." On July 7, the date of the premiere, Kramer will appear in A-R's Close-Up programme of himself, plus an extract from the film. On July 8, Mrs. Kramer appears in the A-R's television programme "Woman's Hour." On July 10, Kramer will be in "Movie Go-Round," and "Inherit the Wind" will be given a pocket preview during the programme. On August 16 the BBC is producing a profile of Kramer which will also include live interviews with a number of journalists.

In other words, by the time his radio and TV appearances are over, British viewers will know something about the dynamic Mr. K. and the ideas behind his picture "Inherit the Wind."

No exhibitor can complain about the manner in which this producer gets behind his pictures.

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A NEW method of television promotion has been initiated by TWW, the programme company for Wales and the West Country, which could well be adopted by the film industry for its own similar ends.

TWW has purchased a new £100,000 outside broadcast unit (self-contained with video tape and power units) and this is now touring the region as a public relations method of presenting the programme to the man and woman in the street.

A further object of the tour is to film and record the TWW show, "Life Begins at Eighty," in which octogenarians take part in an audience participation programme. According to Frank Brown, publicity chief for the company, the market towns are visited and the publicity work around each visit is to a definite pattern. This includes cocktail parties for dealers and their service engineers at which the technical controller and his unit engineer can talk "shop" with them, and meetings with the Mayor and other leading civic dignitories of the town.

The company is thus aiming to kill two birds with one stone. The unit provides the station with programme material, and also presents a favourable "brand image" to large numbers of people.

For the film industry, always seeking to bring back its missing millions, the principles of this TWW operation is worth studying.

The cost of mobile cinema vans would not be heavy. Films could be provided by the distributors, the local managers could co-operate as a team in a particular town and leading film personalities, including directors and producers, might bring in a number of these "whistle stop" drumbeating demonstrations publicising the achievement of the film industry.

In many ways this would be a mobile "Picture Parade" unit helping to stimulate the general public's interest in the film industry and motion pictures in general. I understand that Mr. Brown will be quite happy to explain the basic principles behind his TWW project: so perhaps the Five Trade Associations might like to consider this as a practical proposal.

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## YOUR FILMS—continued from page 11

just the stuff for the crowd, is pretty certain to end in the money.

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"SERGEANT RUTLEDGE" (Warner-Pathe) battled along gallantly and finished its first leg clear of the red. By the way, it has a good second feature, "Tall Story" (Warner-Pathe), which completes an exceptional value-for-money bill.

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JERRY LEWIS is a comedian who either bores or tickles audiences to death. Happily, the latter—mostly drawn from industrialites and juveniles—far exceed the former and they've made "Visit To A Small Planet" (Paramount) worth while.

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STEADY business was done by "The Rise And Fall Of Legs Diamond" (Warner-Pathe), particularly in the tougher spots. It should do even better when it reaches the long grass.

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SO FAR as its first London runs are concerned, "The Mountain Road" (Columbia) is at the end of its journey. The China War melodrama didn't do too well, but James Stewart's popularity saved it from a rapid decline.

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I FOUND "Crack In The Mirror" (Twentieth Century-Fox—CinemaScope) quite intriguing, but the gimmick trial melodrama has faltered. Come to think of it, it's asking a bit much of average audiences to follow a film in which three stars play six parts.

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I FEAR that "All The Fine Young Cannibals" (MGM—CinemaScope) is treading very warily. It's got star values, but apparently the majority of audiences is not taking too kindly to its teenage tantrums.

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THE Columbia "double bill," "Confessions Of A Counterspy" and "Drum Crazy," has proved a horses for courses programme. It's bringing home the bacon in halls that cater for those sporting jeans and "pony-tail" hair-do's.

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"OSCAR WILDE" (Twentieth Century-Fox—British) has been booked to many suburban and provincial halls. Results are extremely good.

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HERE'S another tip for the independents, "The Savage Eye" (Contemporary—American). The sensational dramatic documentary has played a number of ABC and Essoldo halls and clicked!

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**Stop Press:** "Circus of Horrors" (Anglo Amalgamated—British), the X certificate chiller which had a mighty fine run at the London Pavilion without the benefit of press show, started out last Sunday on the ABC circuit. The weather wasn't ideal for the cinema, but the film did a burster. What, Anglo again!

## RENTERS' NEWS

—continued from page 14

2,500 words each, plus illustrations to illustrate the action. Used either by daily or weekly papers, the serials are timed to run their course coincident with playdate of the picture, thereby arousing a great deal of local interest among potential patrons.

Free space yield on the average Disney serialisation is 500 single-column inches of text and 20 double-column inches of pictorial matter.

At the moment the company is concentrating on serialisations for "Toby Tyler" and "Kidnapped," and plans are also in hand for future presentations, including the forthcoming "Pollyanna."

For local newspapers which cannot afford the space for a story serial, Disney offers a picture story in 16 blocks or stills with brief explanatory captions.

## 'The Great Western Story' by MGM

IN PHYSICAL scope and all-star cast, MGM's biggest and most imaginative motion picture ever projected, "The Great Western Story," has been scheduled by Sol Siegel to be filmed in Cinerama.

Inspired by Bing Crosby's successful album, "How the West Was Won," the picture was conceived by Bing Crosby Productions, which will co-produce with MGM.

As an integral part of the production, a musical score featuring the songs and ballads of the period will highlight the story and action.

Also supporting the project are Irene Dunne, Mrs. James Stewart, Mrs. Jack Bolton, Mrs. Alfred Bloomingdale and Mrs. Herbert Kalmus, who are spearheading a drive to build a new hospital wing for the St. John's Hospital in Santa Monica, California. For their assistance in lining up the all-star talent the St. John's Foundation will benefit handsomely in a profit participation.

## Anglo pictures score in U.S

TWO of the latest Anglo Amalgamated pictures to be released in America are proving tremendous draws at the box-office and both are among the top ten money makers in the States.

According to the United States National Box-Office Survey published in *Variety*, the Peter Rogers comedy "Carry On Nurse" has climbed rapidly to eighth in the lists and "Circus Of Horrors" the colour thriller set against a big top background, follows closely in ninth spot.

## 'Ice Palace' gives Warner-Pathe '100 Stars' double

**WARNER-PATHE'S "Ice Palace" opens at the Warner Theatre on July 21 with a "Night of 100 Stars" premiere in aid of the Actors' Orphanage. The performance will be followed by the "Night of 100 Stars" midnight stage show at the London Palladium.**

This is the second year in succession that a film premiere has been combined with the midnight matinee at the Palladium. In 1959 the first performance of "The Nun's Story" at the Warner was linked with the Palladium show.

Sir Laurence Olivier, president of the Actors' Orphanage, will attend the premiere of "Ice Palace" together with stars appearing later in the midnight matinee and many other stage and screen celebrities.

"Ice Palace," was produced by Henry Blanke (who also produced "The Nun's Story") and was directed by Vincent Sherman.

Filmed on location in Alaska, it is the first major picture to be made in and about America's 49th State. The stars are Richard Burton, Carolyn Jones, Martha Hyer, Robert Ryan and Jim Backus.

## ABC launches tie-ins with Erasmic and Vespa

ONE of the most important national promotions ever devised by Associated British Cinemas has been arranged in collaboration with the manufacturers of Erasmic Shaving Cream and Vespa Scooters.

The scheme is in the form of a competition which is open to all ABC patrons and which is operating through the circuit's theatres and more than 20,000 Erasmic stockists.

The contest features four Associated British stars—Sylvia Syms, Carole Lesley, Millicent Martin and Sarah Branch—and Janette Scott, who appears in the Associated British production, "School for Scoundrels."

Entrants are requested to name stars from their lip imprints, and the competition carries ten major prizes of Vespa Scooters each valued at more than £130.

Interest has been evoked in the promotion through saturation advertising in such big circulation national newspapers and magazines as the circulation newspapers and magazines as the *Daily Mirror*, *Reveille*, *Weekend* and *Tit-Bits*, each of which carries page and half-page advertisements.

Vespa Scooter fans have been advised of the scheme through their club magazine.

Both ABC theatres and the Erasmic stockists are being provided with one million tw colour lithograph leaflets which give prominenc to the Associated British stars, while theatres ar stores are being provided with showcards and posters giving further impact to the scheme.

ABC managers are receiving £130 in prizes allocated on the basis of campaigns su itted. The contest is over a six weeks' period.

## Boultings' New York box-office hat-trick

THE Boulting Brothers have scored a oad-way hat-trick. Three of their top come s are drawing big audiences in New York.

"I'm All Right Jack" is still doing mper business in its tenth week at the uild. "Carlton - Browne Of The F.O." pened at the Little Carnegie theatre two weeks to to even bigger first day receipts than "Jac

Completing the trio is a revival at the halia of "Private's Progress," which had a ph omenal first-run success in New York.

When "Carlton-Brown" opened last we the critics said: *New York Mirror*: "Explosively funny." *New York Times*: "Bristling with shining and pointed lines as well as some wacky scenes in the tradition of the finest slapstick . . . Terry-Thomas is a comic in the first rank." *New York World Telegram and Sun*: "Britain's Boulting Brothers have another fling of frolicsome travesty." "The advice in this corner is cock your sights towards "Man in a Cocked Hat." *Daily News*: Four Stars. "The Boulting Brothers . . . at their most audacious and funniest. A hilarious romp."

## New five-year deal for Charles Schneer

COLUMBIA has given independent producer Charles H. Schneer a new five-year deal, replacing his existing three-year contract.

"The decision to enlarge and extend the contract was reached after Columbia executives had viewed with great enthusiasm Schneer's latest films: 'I Aim at the Stars' and 'The 3 Worlds of Gulliver,'" stated president Abe Schneider.

Under the terms of the new deal, Schneer will deliver two films a year to Columbia over the five years' period. The old contract had been in effect only one year.

During that time the dynamic young film-maker produced "I Aim at the Stars," the story of the famed rocket scientist, Wernher von Braun, starring Curt Jurgens, Victoria Shaw, Gia Scala and Herbert Lom, and "The 3 Worlds of Gulliver," based on the Jonathan Swift classic, "Gulliver's Travels," and filmed in SuperDynamation and colour, with Kerwin Matthews, Jo Morrow and June Thorburn starred.

## Give-away disc sells Sellers

EXPLOITING the disc as well as the screen popularity of Peter Sellers, CMA, in conjunction with RFD, has produced a novelty give-away disc in support of the current release of the star's "Never Let Go."

Sellers is the narrator on the disc which in three-minutes playing time features scenes from the film with the voices of co-stars Richard Todd, Adam Faith and Carol White.

The disc is of laminated plastic and is mounted on card, seven inches square, carrying scenes

*continued on page* 26

**KIA-ORA**

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# REVIEWS

--continued from page 10

twisting of the tigers' tails, and mighty crowd and battle sequences, and all are cunningly paced. Lastly, a word for the camera work, which beggars description.

**Points of Appeal.**—Actionful story, Steve Reeves, mighty thrills, arresting title, theme song, Dyaliscope, Eastman Color, "U" certificate and exceptional exploitation angles.

## Identity Unknown

*Paramount. British. (U) Featuring Richard Wyler, Pauline Yates and Valentine Dyall. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Frank Marshall. Story by Brian Clemens. Director of Photography, Jimmy Wilson. 5,980 feet. Release not fixed*

"STOP-PRESS" melodrama, pivoting on a London newspaper office. It's about two reporters, a youth and a girl, who, during interviews with relatives and friends of passengers in an ill-fated airliner, find romance. The tale has everything except comedy, but uneven acting and treatment makes it difficult to grasp, let alone follow, its many threads. Definitely a tangled skein. So-so quota.

**Story.**—Ambrose, a London newspaper editor, assigns John and Jenny, young reporters, to contact relatives of passengers involved in an Alpine air crash. Three survivors have been seen, but their names are unknown. Among the people John and Jenny talk to and get secret tape recordings from are two DP children, recently adopted; the pilot's wife, who has just had a baby; a young married couple, waiting for a doctor passenger to operate on their child; an unfaithful wife; and a crook and his shady lawyer. Finally, the survivors prove to be Mrs. Phillips, the sponsor for the DPs, the doctor and the plane's pilot, but by this time John and Jenny, now in love, are nearly flattened by the good and hard luck stories.

**Production.**—The picture or, to be more precise, gallery of vignettes keeps the survivors' identity a secret until the end, yet fails to build up suspense. Pauline Yates is a likeable Jenny; Richard Wyler registers as John; and Valentine Dyall's not too bad as Ambrose, but the others aren't much cop. The script creates an air of expectancy at the start, but conflicting cross-currents cause it to "pancake". It has little emotional lift.

**Points of Appeal.**—Title, useful length, quota ticket and "U" certificate.

## Dead Lucky

*British Lion. British. (U). Featuring Vincent Ball, Betty McDowall and John Le Mesurier. Produced by Robert Dunbar. Directed by Montgomery Tully. Screenplay by Sidney Nelson and Maurice Harrison. Director of Photography, Peter Hennessey. Musical Director, William Davies. 5,726 feet. Release July 11, 1960*

HAPPY-GO-LUCKY newspaper comedy melodrama. Set in London, it concerns a crime reporter and a fashion writer, officially engaged, who become professional rivals while after a Mayfair gambling party scoop. The plot contains few surprises and little initiative is displayed by the players or the director; but, despite its faults, the film goes with a disarming swing. Brevity is its keynote. Acceptable quota "second."

**Story.**—Michael Billing, a resourceful reporter, gets a "rocket" from Percy Simpson, his editor, for "manufacturing" a series of articles on Mayfair gambling parties. Knocker Parsons, an old lag, gives Michael an opportunity to attend a "session" as a waiter and he seizes it. Jenny, Michael's "woman's page" girl friend, turns up with Lucky Lewis, a notorious gambler. Inspector Corcoran of the Yard and his men move in and later Lucky is found murdered. Eventually, Harvey Walters, a seemingly respectable estate agent, proves to be the killer and the brains behind the racket. He's spectacularly apprehended. Michael and Jenny then argue over who should have credit for the scoop, but by the time they've made up their minds Percy has put the latest Russian sputnik story on the front page!

**Production.**—The picture brings about a rather hasty marriage of "who-dunnit" and comedy, but nevertheless produces occasional laughs and thrills. Vincent Ball and Betty McDowall are eager as Michael and Jenny; but Alfred Burke as Knocker and John Le Mesurier as Inspector Corcoran share the acting honours, such as they are. The staging is adequate, and one or two crisp lines creep into the dialogue.

**Points of Appeal.**—Wholesome, if ingenuous, tale, willing players, handy footage, quota ticket and "U" certificate.

## Because They're Young

*Columbia. American (A). Directed by Paul Wendkos. Featuring Dick Clark, Michael Callan and Tuesday Weld. 7,049 feet. Release July 4, 1960*

COLLEGIATE melodrama, with musical intermissions. It's about a progressive academician who provokes the "head" over the handling of difficult students, but ultimately proves his theory and wins a bride. Dick Clark, a well-known American TV personality, makes his screen debut, and James Darren, Duane Eddy and The Rebels are guest artists, but neither they nor the other performers succeed in straightening-out a dog-eared script. In short, it fluffs the box-office eleven-plus. So-so "second."

**Story.**—Neil Hendry, new teacher at Harrison High School, takes an interest in his pupils' personal problems, despite frowns from Mr. Donlan, the principal. Neil's students include Buddy McCall, a promising football player, Anne Gregor, an "experienced" miss, and Griff Rimer, a delinquent trying to make a fresh start, following an affaire with Anne. Buddy, now Anne's "steady," gets a shock on learning that his own mother is no better than she should be and goes berserk when Griff, jealous, brags about his and Anne's association. Later, Griff is troubled by crooks, one of whom knifes him, but eventually Neil puts things right. Mr. Donlan then gives Neil the green light, and Neil and Joan, Donlan's secretary, find happiness.

**Production.**—The picture has a small-boy angle, as well as teenage romance and mixed-up kid rough stuff, but the kaleidoscope is frequently out of focus. Dick Clark gets a few breaks and is unlikely to gain many fans here as Neil; and Victoria Shaw, Michael Callan, Tuesday Weld and Warren Berlinger seldom rise above stereotyped parts as Joan, Griff, Anne and Buddy. Singer James Darren, guitarist Duane Eddy and The Rebels furnish the light relief, but, strangely enough, music and song lengthen the footage without adding to entertainment content.

**Points of Appeal.**—Provocative title and possible exploitation angles.

## 13 Fighting Men

*Twentieth Century-Fox. American (U) CinemaScope. Directed by Harry Gerstad. Featuring Grant Williams, Brad Dexter and Carole Mathews. 6,235 feet. Release July 11, 1960*

PINCH-PENNY CinemaScope post-Civil War melodrama. Its tale, which hinges on a fight between Union and Confederate men over government gold, presents yet another permutation of the eternal "greed" theme, but suffers from flat characterisation and uninspired direction. Intermittent gun-play, although sharp, fails to keep its end up. Moderate "second."

**Story.**—At the end of the Civil War, a Union patrol, headed by John Forrest, a captain, is assigned to protect a chest containing gold. Major Boyd, leader of renegade Confederates, covets the lucre and Forrest and his troops take refuge in a farmhouse owned by Prescott, a pacifist, and his embittered wife, Carole. Carole and McLean, a Union corporal, also have their eyes on the gold, but Root, an emaciated escaped prisoner, saves Forrest from falling into a trap. Carole cannot soft-soap Forrest or Boyd, and later Boyd is knifed. His men are then cornered. Prescott and Carole settle their differences. McLean is arrested, and Forrest safely delivers the gold.

**Production.**—The picture occasionally permits Forrest's outfit to "give" with a machine gun from the farmhouse porch, but otherwise puts words before deeds. Grant Williams is a manly Forrest, and Brad Dexter makes a stout adversary as Boyd, but Carole Mathews has an unrewarding role as Carole. Rex Holman looks like a stray from a beatnik club as Root, and the rest merely represent stock types. The climax is, admittedly, salutary, but the film raises its sights too late to hit the jackpot.

**Points of Appeal.**—Provocative title and handy footage.

## The High-powered Rifle

*Twentieth Century-Fox. American (A) Directed by Maury Dexter. Featuring Willard Parker, Allison Hayes and Dan Simmons. 5,399 feet. Release July 4, 1960*

SKIRT-TRAILING crime melodrama. It concerns a private eye who nearly gets taken in by a racketeer's beautiful, but double-crossing, trigger-happy moll. The hero tells the story; but commentary strengthens continuity only at the expense of action. Its leading players cannot prevent dull patches, and the stern finale is much too obvious to thrill. Moderate "second."

**Story.**—A sniper, believed to be in the pay of Lou Dykeman, a notorious gangster, takes a pot-shot at Steve Dancer, a private detective. The District Attorney believes Steve has knowledge of Dykeman's activities. Steve denies this, but further attempts are made on his life. Steve visits Sharon, Dykeman's shapely moll, and asks her to inform Dykeman he is not working against him, and an affaire develops between Steve and Sharon. Later, Steve has reason to suspect Merkel, Dykeman's aide, but eventually it transpires that Sharon had been using Merkel to grab the proceeds of drug shipments. In the showdown, involving Sharon, Merkel and Steve, only Steve survives.

**Production.**—The picture punctuates occasional rough stuff with love scenes and there are jaunts to a club where a melancholy lady warbles, but the by-play is as colourless as its main plot. Allison Hayes definitely has sex appeal, but her acting lacks subtlety as Sharon, and Willard Parker also displays little finesse as lone wolf Steve.

**Points of Appeal.**—Title and handy footage.

# Chapter Play

## The Young Jacobites

*CFF. British (U). Directed by John Reeve. Featuring Francesca Annis, Jeremy Bullock, John Woodnutt and David Stuart. Eight episodes averaging 16 minutes each, approx.*

CHILDREN'S historical adventure story set in the Isle of Skye and telling how some of the children living on the island assist Prince Charles Stuart to escape from the English soldiers and take ship for France. Made on a more lavish scale than most children's serials, it contains plenty of action and, for once, the adult players are not overshadowed by the juveniles in a large cast. Excellent children's serial.

**Production.**—Much more adult in presentation than is usual, the story is packed with well-contrived excitement which is strengthened by careful characterisation, natural dialogue and the effective direction of John Reeve. The suspense angles are sharp and always logical and the picture which was shot on Skye for the most part contains some admirable and attractive scenic backgrounds. The Anglo-Scottish cast speak with their own native accents which is an improvement on those pseudo dialects which have to be heard to be disbelieved. Francesca Annis makes a pleasantly natural heroine; Jeremy Bullock does well as her boy cousin; and a delightful performance comes from a very small Scottish boy, Gareth Tandy. Of the adults, David Stuart makes Bonnie Prince Charlie a somewhat solemn character, while John Woodnutt is a not too brutal English officer. Top acting honours, however, go to John Dareth as a true-to-life English sergeant. Photography and commentary excellent.

**Points of Appeal.**—Exciting story, plenty of humour, delightful location backgrounds, polished acting and direction.—B.W.

## WORLD MARKETS

—continued from page 9

# Censorship committee reports to Minister

PARIS.—A short, but vitally important report on film censorship in France is now in the hands of the Minister of Information.

This report is the result of six months' work by a special committee set up by M. Roger Frey who was Minister of Information at the time.

The existing censorship has irritated both producers and exhibitors for years. Films passed by the censor supposedly, could be shown on any screen in France. That, indeed, it was claimed was the great advantage of central censorship.

Time and time again, however, heavy-handed mayors of towns and prefects of counties have banned films on the grounds that they would cause a breach of the peace.

More often than not local political or religious organisations simply threatened trouble. The mayors or prefects, therefore, decided to take no chances.

But in point of fact this was, and, indeed, still is, censorship by interested groups. The public, the producer and the exhibitors are the victims.

## Committee

The report proposes the establishment of a censorship committee comprising representatives of six ministries; six members of the industry and eight experts including sociologists, educationalists, judges presiding over juvenile courts, a representative of the Families Association, the League of Youth and the Educational League.

The ministries of National Defence, France Overseas and Cultural Affairs are not included. They are represented on the present censorship committee.

At present the censorship committee can only advise the Government. It has no real power. If the report is adopted the word of the new committee will be law.

Its terms of reference will include placing films in categories: forbidden to children under 12, under 18 or forbidden for export.

It is not yet certain whether it would be able to ban a film altogether, but it is known that its terms of reference would allow it to encourage certain films. For example these films would carry the stamp "Suitable for Youth and the Family."

Provincial censorship would be practically powerless once a film was passed.

Mayors and prefects would still have the right to ban a film on the grounds that it might cause a breach of the peace, but they would have to prove without fear of contradiction that this was really so.

Further, they would have to explain why they were unable to keep the peace because a certain film was being shown.

A sub-committee will be set up to examine scripts, but it is not sure that the industry would take kindly to pre-censorship. Indeed a wedge might be driven between directors and producers by pre-censorship, it is pointed out.

Producers are favourable to pre-censorship because it would mean a safeguard against possible losses. An export ban, for example, might lose a lot of money for a producer.

On the other hand directors could be expected to protest vigorously claiming that the committee could not possibly foresee the shape of the image of the parts objected to in the scenario. The sequence, as seen by the director, might be more edifying than degenerating.

The report has yet to be accepted and, no doubt, many of the creases in the proposals will be ironed out before it is finally accepted.

\+ + +

LUX FILMS, which is distributing the Abel Gance Franco-Italian co-production "Austerlitz" spent almost £7,000 last week on one big publicity splash. It was only a beginning however.

F.O.G. which is handling publicity for the film chartered a DC4 and flew journalists, the producers, the director Mr. Gance and part of the cast to Ajaccio in Corsica for a pre-world premiere.

Ajaccio is, of course, the birthplace of Napoleon. The pre-showing excited world interest for rarely has a film been the occasion of mass demonstrations, band playing and flag flying on a national scale—if the island of Corsica can be classed as a nation as indeed it might be.

Austerlitz is veteran Abel Gance's second film based on the life of Napoleon. The first was made in 1927 and had its world premiere at the Paris Opéra.

The present film, in Eastman Color and Dyaliscope is produced by Alexandre and Michel Salkind. The money came from various sources including Dubrava Films, Zagreb, Yugoslavia, where most of the film was shot.

Austerlitz is an expensive film by European standards. It cost £700,000 and is considered as something of an answer to "Ben-Hur."

It is not. There is no scene of Napoleon's Coronation which had it been shot, would have made the film. I understand the scene would have cost too much.

The only epic scenes are of the battle itself, and as Austerlitz was a series of small engagements the scenes lack grandeur and width.

The first half rather sketchily shows Napoleon's rise from First Consul to Emperor, but it is very well made and has few, if any long moments.

Mr. Salkind told me that "Austerlitz" has now been sold throughout the world excepting the Iron Curtain countries. "We shall probably send the film to the Czechoslovakian Festival," Mr. Salkind told me. "If we send it to Moscow the Russians will keep it for months before they make up their minds."

20th-Fox has taken it for North and South America. Talks are going on about distribution in Britain.

The film was cut from 24,000 feet and the Americans propose cutting it by another 1,800 feet. Nevertheless it still takes almost three hours.

Three cinemas are showing the film in Paris. The stars include Vittorio de Sica, Rossano Brazzi, Orson Welles, Leslie Caron, Jack Palance, Martine Carol and Napoleon is played by Pierre Mondy.

Austerlitz shows clearly that Europe is now turning towards epic films and grand spectacles. **—Henry Kahn.**

# French-German film pact extended?

BONN.—A West German Government delegation was in Paris from June 14 to 17 for film talks.

No official results of the talks have been announced yet, but it is expected that the current film trade agreement between the two countries will be prolonged to December 31, 1961.

This would mean that 30 French films will be exported to West Germany annually in exchange for 30 West German feature films. The French Government will get, however, an additional quota of 20 to 30 feature film exports to Germany depending on how many German films are admitted in France, at the same time. Last year, a total of 54 French feature films were exported to West Germany under this arrangement.

The West German delegation was pressing for a more rapid introduction of Common Market principles, as for example, removal of French subsidies, admission of German-language pictures to the Eastern provinces of France etc., and had pointed out that the Italian Government has shown more willingness to remove subsidies in accordance with ECM provisions, planning to remove most of its motion picture subsidies during the next year, while the French Government intended to adhere to a period of six years during which current subsidies and other help for the local producers would be removed gradually.

The Bonn film officials told their French counterparts at the recent Paris talks that they would not remove import quotas for French films in Germany until adequate measures were introduced in France.

This creates a somewhat ridiculous situation in the ECM film trade field. West Germany has removed most of its film import restrictions for countries outside ECM, but the juggling for a good starting position within the frame of the Common Market has forced it to introduce the same attitude towards its close ECM trade partners, Italy and France.

Current regulations of the ECM treaty call for West Germany to remove all import quotas by January 1, 1962, so far as films from Italy and from France are concerned, but the Bonn Government would use an "escape clause" in the ECM treaty (which grants a provisional prolongation of the current quota system) if France insisted upon keeping its current subsidy policy beyond January 1, 1962.—**Gustav Genschow.**

# Proposed Regulations are Published

BELFAST.—Northern Ireland CEA has a full agenda for its end-of-the-season meeting this week.

Members have already been circulated with details of proposed new regulations governing fire precautions and the admission of children which the Ministry of Home Affairs wants to put into operation.

The new regulations represent a general "tightening up" of control and are a follow-up of somewhat similar regulations which came into force in Great Britain some time ago.

Those dealing with children will mean a greater respect being attached to category boards and are a matter for both the local authority and the Ministry.

Those dealing with fire risk have already been examined by the CEA's technical adviser in London.

It is expected that they will not be enforced for some time, as the Government would find it difficult to insist on new standards at this stage when many cinemas are facing an embarrassing financial situation.

The discussion of the problem may therefore, at the moment, be academic.

CEA is also to consider a proposed agreement between the Northern Ireland branch and the KRS concerning the division of the £20 rebate which results from the Northern Ireland Government's Finance Bill.

Here again, the practice already established across the water is likely to be followed in Northern Ireland.—**S. Gordon Duffield.**

# Showmanship

by FRANK HAZELL

**DURING the last few years, consistent with the general state of prosperity, the public has become increasingly publicity-conscious. From all sides the public has been bombarded by high pressure salesmanship and the final onslaught came when advertisers could meet the customer in his own home.**

**The effect of this mass commercial propaganda on film advertising has been to harden the public's resistance to showmanship, and where a few years back our drum-beating methods found ready listeners today they are only faint taps against the booming repetition of modern selling methods.**

**We have two levels on which to sell: the first is the straightforward selling of films to customers willing to buy, the second is to sell the cinema, creating new customers and regaining old ones.**

**No single method does both jobs.**

**The old and established showmanship can still achieve the first aim—bold inviting front-of-theatre displays, newspaper coverage, both by direct advertising and through critics and editorial and of the greatest importance, showmanship at the local level.**

**For the second a completely new approach must be found, and it must stand the competition of the other mediums of mass advertising.**

**Television, circulation to the homes, blanket and saturation coverage that wins not so much on the appeal of what is being sold but by the repetitive nature of the selling.**

**For individual films this is a difficult and expensive operation.**

**The system of general release brings films into the category of a national advertiser which only has goods available to a small section of the public at a particular time. Unless top pressure is kept going the whole time the initial sales impact will become swamped by other advertising.**

**The next important sales medium is by sample; backed by the national advertising on television and press the public is forced to try the goods by direct sampling in their homes—this has become the coup de grâce after the softening-up process.**

**For individual films this modern method of mass sale is impractical, but for selling the cinema as a major form of relaxation, enjoyment and entertainment it is the only way of re-creating the cinema audience we have lost.**

**Television can only yield its best results when used on an all-industry basis, with repetitive selling of the cinema, coupled with the free sample, of getting the new audience to go to the cinema—any cinema—and see for themselves what we now have to offer, and what excellent value it is.**

## THE COMPANY OF SHOWMEN

# *Near disaster—but fine publicity!*

**D. S. MAWDITT,** Metropole, Nottingham, had his theatre and current programme feature in all main papers, on TV and radio, but in a manner that does not warrant repetition.

A run-away petrol tanker crashed into the front of his theatre pouring thousands of gallons of petrol over the theatre frontage.

Once all the necessary precautions had been taken to counter this serious situation, Mr. Mawditt, like all good showmen, turned the event to advantage by getting the news agency pictures to include his main front display for "Carry on Constable." This appeared prominently in all reproductions of the news pictures.

### Novelty

**E. G. Trumper,** Rialto, Maidenhead, found that the novelty of a midnight gala film show brought the people out in large numbers.

The show was for World Refugee Year, and Jill Adams and Leslie Phillips made a personal appearance, being interviewed on the stage before the showing of "Carry on Constable."

A weight-guessing competition was organised and the dog that appears briefly in the film was at the theatre each night of the week before the show for patrons to enter their guesses as to its weight.

Fine press—and £300 for a very deserving cause.

With the kind of weather we have been having recently, the contest organised by **S. Harvey,** Ritz, Romford, for "Inn for Trouble" is very popular.

It was a beer-drinking contest and again the local brewery provided appropriate prizes.

It was a contest with a difference, for instead of drinking a pint of beer at speed a straw was used.

It was staged at the theatre and local public houses entered teams. For the week prior to the contest it was a regular sight in local pubs to see would-be contestants practising.

Again press found that both pictorially and in their editorial columns this collection of "mighty suckers" was news material.

With only a week's notice before the provincial preview of "The Angry Silence," **F. A. Barker,** Whiteladies, Bristol, placed his main emphasis on press, and with this controversial picture, this is obviously the right approach.

Richard Attenborough attended a press preview, and coverage, both on the film and its star's visit, was outstanding.

In order to get the off-beat coverage, feature writers of the main papers were invited to special viewings and this specialised treatment appears to have paid good dividends.

Press was the outstanding feature of **R. A. Dunbar's** campaign at the Academy, Brighton. In addition to a half-page spread on the Hoover contest, there was also another half of editorial, covering the contest and the film.

Good use was made of the many press stereos for coverage on the stars, and a street stunt, which from the photographs appears to have caught the eye, was carried out by two men dressed as characters from the film.

Members of the Town Council and officials were among the guests who attended a special preview of the film at the Ambassador, Slough. This special viewing was arranged by **N. Peters** and representatives of Hoover, including their stockists in the town. This was an ideal introduction to the full-scale co-operation they were to give for the national contest in newspaper advertising. A double-page spread was gained in two papers and I should think the shop window coverage was the widest achieved for some time.

### Roof display

**R. Crawshaw,** Odeon, Taunton, used the sloping roof of his theatre for displaying large cut-out letters for "Odds Against Tomorrow." This was an ideal site, for with no other distracting material around, it stood out and could be clearly seen from the main street.

A series of shop displays, some teaser cut-outs, and a variety of street stunts, while not brilliant in their conception, still got over the film's credits to the shopping public.

### Double bill

With a double bill like "Bambi" and "Lady and the Tramp," **M. F. Roles,** Seamore, Glasgow, had an ideal children's programme. Making the fullest use of his Saturday morning club, he organised a dog show, and the youngsters came along by the dozen with their variety of pets.

**F. C. Murray,** Odeon, Wimbledon, used most of the "naturals" for "Happy Anniversary," and again they paid the best possible dividends. First, a "Happy Anniversary Story" competition—the winner's story was published and a luxurious bed was the prize, presented by a local store. Other prize-winners received champagne!

### Champagne

Traders co-operating in the contest gave full window display space to the film. Another contest, a "Happy Anniversary Waltz Contest," was organised at the Victor Silvester Dance Studios, and again champagne was presented for prizes.

The contest, which received good newspaper support, was also advertised through the 5,000 leaflets produced by the furniture store, which were distributed at the theatre by seven newsagents, and, of course, at the store itself.

Twelve other shop tie-ups were effected, making the fullest use of stills available for direct links with a variety of products.

**E. K. Rowling,** Odeon, Guildford, through his local press, invited any couple celebrating their silver wedding to be his guest at a showing of "Happy Anniversary." He also managed to gain the support of traders in linking their advertising with the anniversary theme, both in display and in their normal newspaper advertising.

# The Showman also commends . . .

**Figures in parentheses indicate number of credits**

**AMES, J. O.,** Odeon, Weybridge: The Story on Page One. **Ames, A. G.,** Broadway, Peterborough: Your Money or Your Wife, Lords of the Forest (2). **Adams, H. W.,** Odeon, Godalming: Separate Tables. **Affolter, L. M.,** Odeon, Crewe: Beloved Infidel. **Armsworth, P. J.,** Odeon, Weymouth: The Shakedown, Desert Mice (2). **Allan, S. G.,** Roxy, Glasgow: That Kind of Woman. **Askew, M.,** Odeon, Kenton: Too Young to Love. **Allen, D. E.,** Odeon, Coventry: The Flying Fontaines, Third Man on the Mountain (2).

**BEACHAM, V.,** Odeon, Herne Bay: Follow a Star. **Blease, G. B.,** Odeon, Bolton: Operation Petticoat. **Baxter, B. T.,** Gaumont, Wandsworth: Operation Petticoat. **Bennett, G. E.,** Gaumont, Burslem: Third Man on the Mountain. **Bird, T. W.,** Gaumont, Whitley Bay: The Shakedown. **Browne, J. E.,** Odeon, Yeovil: Career. **Bentley, G. R.,** Odeon, Llandudno: Desert Mice. **Bainbridge, J. S.,** Gaumont, West Hartlepool: The Shakedown. **Barry, E.,** Gaumont, Bournemouth: The League of Gentlemen. **Barker, F.,** Odeon, Burnley: Operation Petticoat. **Bee, J.,** Odeon, Worcester: Press publicity. **Brinley, L. J.,** Gaumont, Exeter: Odds Against Tomorrow. **Bowen, S. H.,** Odeon, Newport: Sleeping Beauty. **Bigwood, G.,** Odeon, Weston-Super-Mare: On the Beach.

**COURT, H. J.,** Gaumont, Portsmouth: The Battle of the Sexes, Sink the Bismarck, This is the B.B.C. (3). **Conway, C. D.,** Odeon, Hereford: Follow a Star. **Clark, D.,** Odeon, Derby: Press publicity. **Clarke, L. R.,** Majestic, Staines: Sink the Bismarck. **Claxton, L. K.,** Odeon, Park Royal: A Touch of Larceny, Conspiracy of Hearts (2). **Carter, E. C.,** Gaumont, Dagenham: A Touch of Larceny, Conspiracy of Hearts (2). **Cross, P. A.,** Odeon, Shirley: Follow a Star. **Caro, S. P.,** Odeon, Clacton: On the Beach. **Churcher, A. R.,** Ambassador, Hayes: A Touch of Larceny. **Collings, B. E.,** Rialto, Liverpool: Anatomy of a Murder. **Calcott, J. J.,** Gaumont, Waltham Green: Too Young to Love. **Chappelow, J. M.,** Odeon, Colindale: Too Young to Love. **Crooke, W.,** Odeon, Kettering: On the Beach. **Curry, J., Gaumont,** South Shields: The Shakedown. **Currie, A. F.,** A/M., Odeon, Ashford: Odds Against Tomorrow. **Carpenter, A. M.,** Odeon, Sutton Coldfield: Follow a Star.

**DENE, T.,** Odeon, Croydon: Sink the Bismarck. **Dawson, G. V.,** Odeon, Worthing: Our Man in Havana. **Ditcham, C. T.,** Odeon, Kingston: The Story on Page One. **Downes, R. H.,** Gaumont, Birkenhead: Odds Against Tomorrow. **Davids, A.,** Gaumont, Worcester: Stage Show, They Came to Cordura (2). **Douglass, W. A.,** Theatre Royal, Sunderland: Girl of Shame. **Excell, P. L.,** A/M., Odeon, Folkestone: Operation Petticoat.

**ELLIOT, J. C.,** Odeon, Gateshead: Beloved Infidel.

**FREWIN, G. D.,** Gaumont, Rochester: The Battle of The Sexes. **Fenner, J. B.,** Odeon, Bradford: Sleeping Beauty. **Fairs, H. R.,** Empire, Aldershot: Around the World in 80 Days. **Fail, D. P.,** Gaumont, North Shields: Sleeping Beauty. **Frankland, D. G. M.,** Odeon, West Hartlepool: Follow a Star. **Farmer, P. G.,** Odeon, Sidcup: Operation Petticoat. **Fallowfield, G. P.,** Gaumont, Rayners Lane: Too Young to Love.

**GRAHAM, T. C.,** Odeon, Woolwich: Our Man in Havana, Sink the Bismarck (2). **Girdler, R. C.,** Odeon, Uxbridge: Career. **Gorden, R. E.,** Odeon, Llanelly: The Horse Soldiers, Operation Petticoat, Follow a Star (3). **Greaves, W. L.,** Gaumont, Dudley: Pillow Talk. **Greenwood, C.,** Odeon, Lancaster: Career. **Gurr, C. W.,** Odeon, Barnet: Happy Anniversary. **Gaukrodger, J.,** Odeon, Rotherham: Beloved Infidel. **Gresty, H.,** Plaza, Camden Town: Too Young to Love. **Goss, R. P.,** Gaumont, Chorlton: The Navy Lark. **Gent, H.,** Hippodrome, Liverpool: Anatomy of a Murder. **Goulding, J.,** Odeon, Southall: Sink the Bismarck.

**HUMPHRYES, W. M.,** Odeon, Sittingbourne: Operation Petticoat. **Harman, L. H.,** Gaumont, Weston-Super-Mare: Public relations. **Harris-Quelch, A. M.,** Odeon, Brentwood: Sink the Bismarck, Conspiracy of Hearts (2). **Hockings, K. J.,** Odeon, Austell: Third Man on the Mountain. **Hardy, D.,** Odeon, Lincoln: Follow a Star. **Holroyd-Doveton, J. D.,** Gaumont, Swindon: A Queen is Crowned.

**ISHERWOOD, N. W.,** Odeon, Rhyl: Follow a Star.

**JAMES, G.,** Gaumont, Gloucester: Odds Against Tomorrow, Desert Mice (2).

**KAY, S.,** R/M., Odeon, Greenwich: The Jayhawkers.

**LAING, W. D.,** Odeon, Aylesbury: The Best of Everything, Children's club, On the Beach, But Not for Me, Anatomy of a Murder (5). **Learmonth, W.,** Gaumont, Perth: Anatomy of a Murder. **Lendrum, E. P. M.,** Odeon, Faversham: Babette Goes to War. **Levenson, A. G.,** Gaumont, Hendon: Too Young to Love. **Lane, R. W.,** Odeon, Folkestone: Conspiracy of Hearts. **La Haye, A.,** Gaumont, East Ham: Conspiracy of Hearts. **Lockyer, G.,** Odeon, Stafford: The Navy Lark.

**NEGUS, R. D.,** Odeon, High Wycombe: Around the World in 80 Days. **Newman, G.,** Capitol, Leith: I'm All Right Jack, The Shakedown, The Horse Soldiers (3).

**O'LOUGHLIN, D.,** Odeon, Hackney: Anatomy of a Murder.

**RALPH, T. E.,** Gaumont, Richmond: Pillow Talk. **Reeve, D. K.,** Odeon, Ilford: On the Beach. **Roberts, C. W.,** Odeon, Wrexham: The Horse Soldiers. **Roberts, R. B.,** Odeon, Watford: Conspiracy of Hearts. **Robertson, M. A.,** Gaumont, Bromley: Sink the Bismarck. **Roche, R.,** Gaumont, Eltham: Pillow Talk. **Rowling, E. K.,** Odeon, Guildford: Sink the Bismarck. **Russell, J. B.,** Odeon, Dundee: I Want to Live.

**SANDERS, S.,** Gaumont, Yeovil: Third Man on the Mountain. **Saxton, W.,** Odeon, Chesterfield: They Came to Cordura. **Seaton, E. C.,** Gaumont, Dalston: The Story on Page One, Journey to the Centre of the Earth (2). **Selwyn, H.,** Gaumont, Stratford: Noddy in Toyland. **Sewell, G. E.,** Odeon, Romford: On the Beach. **Sheppard, H. P.,** Regal, Colchester: Conspiracy of Hearts. **Silander, H.,** Gaumont, Reading: Desert Mice. **Simpson, A.,** Gaumont, Ayr: Operation Petticoat, The Navy Lark (2). **Simpson, C. K.,** Odeon, York: Sleeping Beauty. **Sones, R.,** Gaumont, Walsall: The Horse Soldiers, Follow a Star, The Five Pennies (3). **Stoten, R. S.,** Walpole, Ealing: Too Young to Love. **Street, A. W.,** Odeon, Richmond: Sink the Bismarck, Conspiracy of Hearts.

**TAYLOR, G. W.,** Odeon, Acton: Conspiracy of Hearts. **Taylor, R. C.,** Regal, York: The Nun's Story. **Tennant, R.,** Alhambra, Barnsley: Press publicity. **Thornton, A. F.,** Odeon, Burton-on-Trent: Expresso Bongo. **Tighe, T.,** A/M., Odeon, Exeter: The Horse Soldiers. **Tompkins, B.,** Odeon, Mile End: Conspiracy of Hearts, Happy Anniversary (2). **Tucker, J.,** A/M., Gaumont, Cheltenham: A Touch of Larceny.

**VICARY, D. W.,** Odeon, Temple Fortune: Once More with Feeling, Our Man in Havana (2). **Vere, F. R.,** ABC Carlton, Boscombe: The Scarface Mob, Please Turn Over (2).

**WALKER, D. E.,** A/M., Odeon, Harlesden: Our Man in Havana, The Battle of the Sexes (2). **Walker, J.,** Odeon, Hove: Operation Petticoat: The Battle of the Sexes, Sink the Bismarck (3). **Wall, A. W. F.,** Gaumont, Falkirk: The Heat of the Summer, The Devil's Disciple (2). **Wallace, J.,** A/M., Odeon, Forest Gate: Children's club. **Washford, F. A.,** Gaumont, Watford: Jazzboat, Too Young to Love (2). **Watson, G. A.,** Gaumont, Guernsey: Tommy the Toreador. **Watson, H. W.,** Odeon, Peterborough: Press publicity, Once More with Feeling (2). **Watt, Miss L.,** Odeon, Coatbridge: Public relations, North West Frontier, The Horse Soldiers (3). **Watts, C. K.,** Odeon, Torquay: Operation Petticoat. **Watts, D. J.,** Odeon, Salisbury: Operation Petticoat, Anatomy of a Murder (2). **Weatherhead, P. J.,** Kings, Bristol: The Four Skulls of Jonathan Drake, The Stranglers of Bombay, Two-Way Stretch (3). **Webb, A. C.,** Odeon, Canterbury: Too Young to Love, The Jayhawkers, A Touch of Larceny, Follow a Star, Anatomy of a Murder, Return of the Fly, They Came to Cordura (7). **Webb, W. L.,** Gaumont, Camden Town: Our Man in Havana, On the Beach (2). **Whysall, H.,** Gaumont, Norwich: Odds Against Tomorrow, Your Money or Your Wife (2). **Wilkinson, L.,** Odeon, Nottingham: Stage Show, The Devil's Disciple (2). **Williams, A. E.,** Odeon, Northfields: The Battle of the Sexes, The League of Gentlemen, The Ten Commandments (3). **Williams, E.,** Gaumont, Wallsend: Third Man on the Mountain, Children's club (2). **Williams, J. P.,** Gaumont, Wembley: Around the World in 80 Days, Odds Against Tomorrow (2). **Wills, C. B.,** Odeon, Camberwell: A Touch of Larceny. **Wilton, N. A.,** Odeon, Winchester: On the Beach. **Wise, C.,** A/M., Odeon, Sale: Stage show, King Henry V, the King and I, Follow a Star, Beloved Infidel, Children's club (6). **Wood, W. R.,** Gaumont, Wallasey: They Came to Cordura, North West Frontier (2). **Woodam, C. F.,** Odeon, East Ham: Happy Anniversary. **Wright, F. A.,** Regent, Gt. Yarmouth: The F.B.I. Story. **Wyatt, W. T.,** Ritz, Edgware: The Bramble Bush.

**YATES, R. E.,** Odeon, Kingstanding: Children's club, Theatre publicity, Public relations (3). **Yeoman, B. T.,** Odeon, Twickenham: On the Beach.

## 'Kine.'-MGM £600 Contest

# An old gag—but it can be effective

**C. W. ROBERTS,** of the Odeon, Wrexham, submits an exploitation scheme for "Libel" in which he plugged film and playdate on his theatre newsboard and by a quiz-type poster placed on the front-of-house.

Five thousand ice cream tops were obtained from his supplier and overprinted with the slogan "Your 'Libel' to miss," etc. These were placed over the normal ice cream covers and served prior to playweek. An old gag but effective if used occasionally.

Personal letters were sent to selected VIP's, factory and large store staff officers.

"Summons" type novelty heralds were placed on cars in car-parks throughout the town. Shopping reminders in the form of small printed cards were distributed to housewives. Extra posting included quads on railway sites, and box-office cards were sent to the usual recipients.

Contents bill type posters were used by co-operating newsagents, and the *Wrexham Leader* printed favourable write-ups.

## Overprinted

Another manager to exploit "Libel" was **B. W. Beetles,** of the Odeon, Cheetham Hill. Here again, personal letters ranked high in the list of ideas.

A thousand heralds were overprinted and used in deliveries of a laundry service. Three weeks ahead of playdate a specially conceived publicity unit embracing stills and items of interest was featured in the foyer.

Hanging cards, cast lists and other items of printed publicity were distributed. Cards were placed in shop windows, a 7 ft. x 4 ft. display was sited on the theatre front, while inside the auditorium mood music was introduced to provide the correct atmosphere.

Extra space was taken in different papers to secure press coverage.

From **John Winks,** of the Regal, Blairgowrie, comes a neatly packed competition for "Ask Any Girl."

Ads were placed in the *Blairgowrie Advertiser* and *Alyth Gazette*, commencing two weeks before playdate, inviting girls to submit photographs of themselves for entry into an "'Ask Any Girl' Personality competition." Posters were also used to publicise the event.

Judges included the newspaper editor, who presented promoted prizes of perfume coffrets. Invitations to attend the opening night's performance were sent to contestants.

Another idea attempted was a fashion parade in conjunction with local traders.

**Norman L. Jones** writes that he treated "North by Northwest" to a major presentation treatment when it played at the Odeon, Birmingham. He decided to play up the Hitchcock suspense angle and arranged music window tie-ups linked with the record "Music to be Murdered By."

Bus cards were used in local transport vehicles, Hitchcock blow-ups were prominently sited around the town and in the theatre. Also hundreds of compass cards were circulated.

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## CLASSIFIED ADVERTISEMENT RATES

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| SITUATIONS WANTED | 4d. „ „ |
| FINANCIAL | 1/- „ „ |
| FOR SALE & WANTED | 1/- „ „ |
| MISCELLANEOUS | 1/- „ „ |

Caps 2d. per word extra. Box No. 1/- extra.

**All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.**

**KINEMATOGRAPH WEEKLY**
**93-98, LONG ACRE, LONDON, W.C.2**
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**Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.**

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APPLICATIONS are invited for this new post from persons possessing extensive knowledge of entertainments, publicity and public relations, and considerable experience of administration of a large department or undertaking.

The person appointed will be responsible to the Council for the organisation and administration of the whole of the entertainments and publicity activities of this large and progressive seaside resort which, in addition to its extensive holiday and tourist trade, acts as host town to the major national conferences.

The salary attaching to the post will be £2,750 per annum x £100 (2) x £50 to a maximum of £3,000 per annum and the conditions of service will be those of the Joint Negotiating Committee for Chief Officers of Local Authorities.

A hospitality and a car allowance will also be payable.

Application forms, details and conditions of appointment, obtainable from the undersigned are returnable by the 31st August, 1960.

Canvassing will disqualify.

W. O. DODD,
Town Clerk.

Town Hall,
Brighton, 1.

WANTED, 2nd and 3rd Projectionist.—Apply, Manager, Kingston Kinema, KIN. 0207.

EXPERIENCED Cinema Manager required, Eastern Counties.—G., Box 689, Kinematograph Weekly.

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RELIEF Manager required for three weeks, commencing 22nd August. Good remuneration to first-class man.—Mr. Lee, Savoy Theatre, Kettering.

CHIEF Operator wanted for Danilo Cinema, Redditch, Worcs. Billy Sands. Write if interested. Good Second considered.—Apply, Manager.

PRINCES Theatre, Edinburgh, requires a Manager and a Projectionist.—Apply, in writing, to the Irving Theatre, Leicester Square, London, W.1.

MANAGER required for Regal Cinema, Stowmarket (seating 600). Full experience not essential. References and bond required.—Apply, in writing, to V. E. Harrison, 45, Dereham Road, Norwich.

FULLY experienced Projectionist required, good wages. Five-day week.—Tivoli, Eastbourne 1031.

CHIEF Projectionist required permanent position.—Apply, Grand Cinema, High Wycombe.

WANTED immediately. Reliable and known Representative for South Coast territory. Only those who now work and know fully the present Independent Exhibitors on this territory need apply. A regular supply of new British Supporting features (usually sold to one of major circuits in the first place) assured. Good commission paid regularly on contracts received and accepted, to suitable applicant. No waiting for films to mature or for exhibitors' payments to be received.—Apply, Butchers, 175, Wardour Street, W.1. Phone: Gerrard 7282.

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SENIOR Projectionist requires position, Essex area. All offers considered.—F., Box 688, Kinematograph Weekly.

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***and* ENGINEERS TO THE TRADE**

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## AUCTION

V. STANLEY WALKER and Son will sell by Auction on the premises, Tuesday, July 12th, at 2 p.m., the Contents of The Imperial Cinema, Town Street, Horsforth, Nr. Leeds. 541 tip-up 20 in. seats, all projection equipment (Super Simplex), lenses, screen, all furnishings and fittings, etc. On view July 11th and morning of sale.—Auctioneer's Offices: The Mart, Albion Place, Leeds.

## FOR SALE

TWIN bulb Hewittic Rectifier, input 400 volts, three-phase, 50 cycles, output 100 volts, 90 A. DC, excellent condition. Offers Cox, Regent, Southampton.

## WANTED

WANTED, two Strong Arc Spotlamps, complete. Price and Particulars to Manager, Plaza, Birkenhead.

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**LONDON, S.W.1**
**WHI. 2721 (20 lines)**

## RENTERS' NEWS

—continued from page 20

stills from the Julian Wintle-Leslie Parkyn production.

CMA reports enthusiastic response from theatre managers who have found a big demand for the discs from local record shops.

As part of its augmented service to showmen, CMA has also produced its own pressbook. Dispatched to all CMA situations well in advance of playdate, this contains a number of special editorial features written with local press needs in mind and which showmen are placing direct with local editors.

## Rank tie-ups with national companies

NATIONAL tie-ups have been arranged by RFD in connection with the Joseph Janni-Maleno Malenotti drama "The Savage Innocents."

The film in Technicolor and Technirama, stars Anthony Quinn and Yoko Tani and was directed by Nicholas Ray.

The Ronson Company has agreed to supply its new gas table lighters for use as prizes in local newspaper contests connected with "The Savage Innocents."

Ronson has already provided its Varaflame gas lighters for publicity purposes. The lighters were frozen in blocks of ice and presented by an "Eskimo girl" to National columnists with their invitations for the premiere at the Odeon, Leicester Square.

Air France has co-operated in a national poster tie-up with the film. A colourful royal poster has been produced and is being distributed to travel agencies throughout the country.

The English Electric Company has produced a double-crown poster which will be distributed to dealers throughout the country.

In addition, Corgi Books has published a paper-back edition of "The Savage Innocents," from the novel "Top Of The World" by Hans Ruesch. The cover carries a picture of Yoko Tani.

## 'Circus of Horrors' beats the heat

DESPITE the fine weather Anglo's sensational colour thriller, "Circus Of Horrors," has opened to tremendous box-office figures on the first leg of London release on the ABC circuit.

Catering for all tastes, this thrill-a-minute picture, set against a big top background and featuring over 200 circus acts, stars Anton Diffring, Erika Remberg and Yvonne Monlaur.

One of the most exploitable pictures ever handled by Anglo, the release was backed by a tremendous advertising and exploitation campaign—a campaign which is paying off at the box-office.

It is a Julian Wintle-Leslie Parkyn production directed by Sidney Hayers.

## 'Kidnapped' appeals to all ages

WALT DISNEY'S "Kidnapped"—now in its fourth week at Studio One, Oxford Street—is attracting a high percentage of adult patrons, in addition to the younger element, to whom Robert Louis Stevenson's exciting adventure story is perenially popular.

"Kidnapped" is due to go on general release over the National Circuit beginning August 15.

## MIDLANDS PREMIERE FOR 'MINK'

The new Rank Organisation comedy "Make Mine Mink" will be given a Gala World Premiere at the Odeon, Birmingham, on Sunday, July 17.

Terry-Thomas will be there. So will the picture's other stars, Athene Seyler, Hattie Jacques, Billie Whitelaw and Birmingham's own Elspeth Duxbury.

## 'Nudist Story' opens at the Cameo Royal

EROS'S "The Nudist Story," filmed in Technicolor. opens at the Cameo Royal, Charing Cross Road, today (June 30) for an indefinite run.

"The Nudist Story" has already been booked to a number of ABC, Essoldo and important independent theatres throughout the country.

## LONG SHOTS

—continued from page 5

70mm production shortly. Technicians are at present in the U.S. studying 70mm techniques, and before going on to the Berlin festival, Takamura visited Rome, with Ken Rive and Ben Rose, to study 70mm production there.

More extensive use of colour is another aspect of Shochiku policy. Takamura, in fact, predicted that in the not too distant future all Japanese films would be made in colour.

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PLANS are now well ahead for the first major Japanese film festival in London to be presented at the Gala-Royal, Edgware Road, in the early autumn.

The programme being lined up for this will include: "The Bath Harem," "No Greater Love," "Behold thy Son,"; "When a Woman Loves" and "Black Nets."

All these films, I gather, are in the modern Japanese idiom and promise to open up a wider market for Japanese films in this country.

\+ + +

**This week we tracked down the elusive Louis Novins, president of International Telemeter Corporation, the organisation responsible for the toll-tv experiment in Toronto.**

**Novins, who is an executive of Paramount, the parent of ITC, stated that his visit was strictly a business one and "pretty private."**

**He had given leading members of the film trade an opportunity of seeing the Telemeter equipment, and generally they all seemed very impressed.**

**As yet no one can predict with confidence the debut of toll-tv in Britain. Said Novins: "It is too early to give details of any deals or arrangements. Naturally we hope to set up operations in the United Kingdom as in other countries.**

**"Primarily, however, I wanted to give the people in the trade an opportunity of seeing what Telemeter can do, and to listen to their comments."**

\+ + +

BERT ELTON is thankful that his wife, Bobby, has come through a major operation at the National Orthopaedic Hospital and is making satisfactory progress.

He is very grateful for the large number of letters received from friends in the trade during this anxious time, and in easking me to convey thanks, Bert promises personal replies at the earliest possible moment.—**The Stroller.**

## £7 million line-up

—continued from page 3

starring Raymond Massey, Daniel Massey, Robert Wagner and Susy Parker, and "The Visit," which is now being set up by Producer Nunnally Johnson, Fox's British programme includes the following productions:

"Esther and the King," now shooting in Rome and starring Joan Collins and Richard Egan, "Casino Royal," based on the novel by Ian Fleming and starring Robert Morley and Peter Finch under Gregory Ratoff's direction.

"South of Java Head," starring Dirk Bogarde; "Journey Into Fear," to be filmed in South Africa starring Patrick McGoohan and Robert Horton; "O Mistress Mine" the Terence Rattigan play to be produced and directed by Leo McCarey.

"The Turn of the Screw," adapted from Henry James's "The Innocents," will be directed by Jack Clayton and star Deborah Kerr; "The White Rabbit," the story of resistance leader Wing Commander Yeo-Thomas.

"The King Must Die," which Samuel G. Engel will produce; "Double Image," to be adapted from the successful West End play by Roger MacDougall and Ted Allen; "Bachelor's Baby," from the Gwen Davenport novel; "Iris," based on the Jerome Weidman novel; and "The Juryman," based on Donald McKenzie's novel.

## TRADE SHOWS

### LONDON

**July 4:**

Nudes in the Snow (A). Miracle. Cine House Theatre. 10.30 a.m.

Alert and Songs Over the Vistula. Plato. Crown Theatre. 10.30 a.m.

Just Joe (U). Archway. Celluloid Theatre. 10.30 a.m.

Giuseppina (U). Archway. Celluloid Theatre. 10.30 a.m.

Doctor In Love (A). Rank. Own Theatre. 10.30 a.m.

**July 6:**

The Big Day. British Lion. Own Theatre. 10.30 a.m.

**July 7:**

Raymie (U). Warner-Pathe. Corner Cinema, Soho Square. 10.30 a.m.

### MANCHESTER

**July 5:**

Crack in the Mirror. 20th Century Fox. Theatre Royal. 10.30 a.m.

**July 6:**

Light Up The Sky. British Lion. Theatre Royal. 10.30 a.m.

### LATE EXTRAS (LONDON)

**June 30:**

Two shorts (The Littlest Bully; Two Ton Baby Sitter) (U). 20th Century-Fox. Century Theatre. 10.30 a.m.

The Rainbow Game (X). Cross-Channel. Preview Theatre. 10 a.m. Priestess of Passion (X). Cross-Channel. Preview Theatre. 11.45 a.m.

**July 1:**

The Brides of Dracula (X). Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.

Pleasures Are Paid For (X). Cross-Channel. Preview Theatre. 10.30 a.m.

Blue Pullman (U). New Realm. Celluloid Theatre. 9.30 a.m.

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# GOOD SHOW...IT'S

Sun-Pat Elizabeth Shaw

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All Nut and Fruit Mix · Chocolate Almonds · Chocolate Hazels
Chocolate Brazils · Orange Milk Blocks · Milk Chocolate Blocks
Milk Chocolate Discs · Orange Milk Discs · Chocolate Mint Crispettes
Chocolate Fruit Crispettes · Liqueur Tots · Digestive Mint Creams
Chocolate Mint Creams · Chocolate Assorted Creams · Chocolate Coffee Creams
Chocolate Mint Crisps · Chocolate Ginger Leaves
Chocolate Digestive Mints · Gift Box (Milk) · Gift Box (Plain)
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POSITIVE SAFETY FILM

Kodak

Kodak Ltd., Motion Picture Film Division, Kodak House
Kingsway, London W.C.2.